15.

THE ART OF PAINTING

After

The *Italian Manner.*

With

Practical Obſervations on the *Principal Colours.*

And

Directions how to know a *Good Picture.*

By *John Elſum*, Eſq;

Picturæ Lumen non extinguitur.

LONDON:
Printed for *D. Brown* at the *Black-Swan* without *Temple-Bar*, *C. King* at the *Judges-Head* in *Weſtminſter-Hall*, and *S. Clark* in *Birchin-Lane*. 1704

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BRITAN
NICVM

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THE PREFACE.

MOst of the Authors who have Written of Painting, have handled it confuſedly, without Order and Perſpicuity; wherefore it is ſuppoſed a more plain and Methodical Diſcourſe of it may be acceptable, the Conſideration hereof hath induced me to try my poor ability in this particular, and to ſubject my ſelf to the Cenſure of the Envious, that I may accommodate the Studious. Take then theſe Inſtructions (as unpoliſht as they are) which famed Profeſſors have exemplify'd with ſo much grace, and prize them as you find them. Do not reject them becauſe they are not derived from a Stately Fountain; becauſe the Water falls not from the Mouth of a Serpent, the Jaws of a Dragon, or the Noſtrils of a Sea-Monſter, for he that is dry will be glad to quench his thirſt from a Leaden Ciſtern, or an Earthen Pitcher. I treat of a Florid Art, but without Rhetorical Flouriſhes: It is not my deſign to frame a Panegyrick, much leſs to preſcribe to others how to Write, but how to Paint.

But the task is ſomewhat difficult, the Art is abſtruſe, and much of it is hid from us in a foreign Language, I mean the Italian: I have therefore

ſearched into the beſt Italian Authors *now extant, as* Vaſari, Da Vinci, Armininus, Mazzo, Dolce, *and* Biſagno, *from whoſe Writings I have collected great part of this Treatiſe, and the reſt I have added from my own obſervation.*

And now perhaps it will be objected, That a Work of this Nature is fitter for a Profeſſor than a Lover of the Art. This indeed is not to be denied, But what Profeſſor is there ſufficiently qualify'd, who has leaſure enough for ſuch an undertaking, and frankneſs of Spirit to communicate his knowledge. If this nail will not go, then we muſt drive that which will, the Work is done, and I hope without offence to the Maſters of the Myſtery.

I deſigned herein Brevity and Perſpicuity, *and have kept to my Purpoſe (if I am not miſtaken) except in the Chapter of Portraiture, which is ſomewhat too long, but this tranſgreſſion will eaſily obtain a pardon, eſpecially from Learners, and ſuch as are unprejudiced, becauſe it treats of the* moſt Practicable matter of a Wonderful Art, *an Art we can hardly exalt too high. We cannot but admire it, whenſoever we conſider its various excellencies and effects; How pleaſantly it deceives us in* Pieces of Still-Life! *How it ſhines in* Night-pieces! *How it ſurprizes in* Double-Aſpects! *How it chears and refreſhes the Spirits in* Landſcapes! *How it ſweetens them in the* Sports of Children! *How Pathetick and affecting it is in* Hiſtory! *It charms us when we contemplate its fanciſulneſs in* Groteca, *its Solidity in* Architecture, *its Gaiety in* Fruits and Flowers, *its Roughneſs in* Sea-Storms, *its ſmoothneſs in* Calms, *its niceneſs in*

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Face Painting, *its* fierceneſs and activity in Battel-Pieces, *its Magnificence in* Triumphs, *its Grace, Elegance, and Majeſty, in* Nudities. *'Tis the Ornament of Towns, Cities, and Pallaces, and is in ſhort a* Copy of the Creation. *This is a* Diſtant View of Painting, *but the matter enſuing will ſet it in a clearer Light.*

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THE ART OF PAINTING

After the Italian *manner*, &c.

CHAP. I.

What Painting is.

1. IT is very manifeſt, that as Light conduces to the diſcovery of what is beautiful, to incite our Love and Delight therein; ſo on the contrary, it ſhews us what is deformed, for our averſion and avoidance. The ſame does he effect (in my opinion) that lays down true and infallible Rules, and diſtinguiſhes them from ſuch as are falſe and unſound. To this purpoſe I ſhall treat of *Drawing and Painting, which is an Art more difficult*

and univerſal than others, embracing many notable Profeſſions. And as it is more abſtruſe, ſo has the more need of Rules and Directions, which if untrue may do much hurt, may bring us into the condition of an unwary Pilot, that is Tempeſt-toſt in a wide Ocean, without the *North-Star*, his faithful Guide.

2. To begin our Diſcourſe then with the Definition of Painting, we ſhall ſay with *Mazzo*, *'Tis an Art that with proportioned lines, and with proper Colours, following the Perſpective Light, ſo imitates the Nature of a Body, as to repreſent its groſſneſs upon a Plane, as alſo its Motion, and demonſtrate to our Eye the Paſſions of the Minde.*

3. *And after this manner the Emboſſment is made*, By uniting the two Extream Colours with a Middle Light upon a dark Ground, and is *diſtinguiſht from Sculpture* by repreſenting a Body upon a Plane, and herein becomes more excellent than Sculpture.

CHAP. II.

Among what Arts it ought to be ranked, what ſorts of Perſons have exerciſed it, wherein it differs from Sculpture, *and which of the Two is more valuable.*

1. *THat Painting is a Liberal Art* Vaſeari della Pittura, *L.* 15. *f.*44. *demonſtrates with the Authority of* Pliny, and not without Reaſon:

Reaſon: For altho' a Painter can't attain his End without manual operation, yet it is evident, that in this Exerciſe there is ſo little Labour uſed, that he that is moſt free, is greatly delighted with the practice of it; as for Example, This in ancient time was eſteem'd ſo great and honourable, that it was not only highly prized by the Curious, but practiſed alſo by many Noblemen, by grave Philoſophers, and great Princes, *Lelius Mallius*, *Fabius Maximus*, Citizens of *Rome*, *Turpilius* a Roman Knight, *Sibedius* Proconſul and Pretor, and many others accounted it an Art of Wonderful ingenuity, and practiſed it without diminution to their Honour: Nor muſt I omit the many Emperours that admired it, as *Alexander Severus*, *Valentinian*, *Veſpatian* (the good) and *Nero* (the worſt,) many more I could recount, as *Plato*, *Socrates*, *Metrodorus*, *Pirrhus*, &c.

2. And in truth what Perſon is there of a generous Spirit, that does not affect to imitate the Works of Nature; *Geometry* without doubt does work by the hand, in drawing *Lines*, *Circles*, *Squares*, and ſuch like Figures; yet no body ever ſaid that this was a Mechanick Art, becauſe the manual performance is ſo little, and ſo light that it would be abſurd to affirm, that any by this means have become baſe and ſervile.

3. The ſame Reaſon holds in *Painting*, where as little Labour is required, and if that Science be noble, it is not to be imagined that this can be ſordid.

4. Let us conſider alſo, that *Painting* is not only a branch of *Geometry*, but is grounded alſo on *Opticks, and Natural Philoſophy*, and theſe without doubt are Liberal Sciences. Beſides it has certain Concluſions, proved like firſt Principles, by themſelves only, againſt which there is no diſpute. It follows therefore, that it cannot be other than a *Liberal Art*.

5. Moreover, there is adjoined in the Definition of Painting, *that it ſhews and repreſents the Motion, of the Body*, which is very true, as is thereby ſeen in the Works of great Maſters, as in the Judgment Piece of the great *Michael Angelo*, &c.

6. In ſhort many motions, *as well of the Soul as of the Body* are ſeen in this Piece, and in many other famous Works, as Love, Hatred, Joy, Grief, and other Affections of the Soul. For the confirmation of what is ſaid, touching the excellence of *Painting*, *we have found it in the difference between this and Sculpture*, The one conſiders the *Geometrical proportion*, the other the *Perſpective*, the firſt makes not the matter but the proportion, the ſecond does both. And laſtly Sculpture receives the Natural Light, but Painting not only receives it, but brings it in by parts, and ſlow degrees, that it may the better melt it and vaniſh it into Shadow. As in a Looking Glaſs in which there occurres on a Plane ſuperficies all the objects that front it, in a Proſpective Order, as is ſaid more at large, in the Diſputes between the Profeſſors, by *Benedetto Varchi*, a *Florentine*.

7. I add to the greater commendation of this Art, as you may find it in *Mazzo, L. 6. f.* 485. that very few have penetrated into the bowels of it, but if it had been well underſtood they would know, that it does not only upon a Plane ſurmount Sculpture, but even Nature itſelf, Projecting the Subject by means of *ſhortings*, in ſuch a manner as it turns on every ſide, according to the Rays of our Eyes which attract it. An Example of this may be ſeen in *Milan*, in a Dead Chriſt, upon the Gate of the Holy Sepulcher, by the hand of *Bramantine*.

8. *Pliny* farther relates that among the *Greeks* and *Romans*, this Noble Art was ſo highly eſteem'd that they made a perpetual Edict, that no Servant or Perſon of low degree ſhould in any wiſe practice it; intimating thereby that an Art of ſuch quality was fit only for the *Ingenuous* and Men of elevated Wits, foreſeeing that it would be debaſed ſhould it fall into the hands of ordinary People, and this may ſuffice for its *Definition and Commendation*.

9. If after this you deſire to know, *To what End Painting and Sculpture were invented?* I anſwer you thus, For no other reaſon but to record and perpetuate the Effigies of Famous Men.

10. The next thing to be conſider'd *is, what proportion is to be given, to the Parts of a Figure.* As to this: *The Painter is to ſuppoſe his Peice to be ſet on high; the Eye, of all the ſenſes, has got the higheſt place, and delights to look upward,* which Rule has been followed by *Raffael, Perin de*

Vaga Franceſco Mazzolmo, Roſſo, and all able Painters, in whoſe works it is to be obſerved, that the Leg and the lower Parts ſeem ſomewhat ſhorter then the Natural, and the upper ſomewhat bigger, for the better grace. And the ſame Advertiſement is given by *Mazzo, L.* 1. *f.* 29. that ſuch was the Practice of *Phidias* and *Apelles.*

CHAP. III.

What Drawing is, and of the three principal ſorts that are put in Practice.

1. I Set my ſelf to Diſcourſe of *Drawing*, and I find it beſt deſcribed, by *Cavalier Frederico Zuccharo* in his Treatiſe of Ideas, *L.* 2. *f.* 7. who ſays, *That Drawing is terminated in the Object underſtood, by which the underſtanding knows the thing that is repreſented to it*, and is of two ſorts, *Internal* and *External.*

2. The *Internal* is the Idea.

The *External* is the Copy of that Idea, and is of 2 ſorts, *Interiour* as the inner lines, and *Exteriour* as the Out-lines.

Drawing is of 2 ſorts likewiſe in reſpect of Invention, *Real* and *Chymerical.* Both of which are of 2 ſorts in reſpect of Purity, *Simple* and *Mixt*, and the mixt is the more perfect, the more 'tis formed with its accidents of light and

ſhadow

ſhadow ; and is a particular kind of Painting, known by the Name of *Clare Obſcure.*

3. In the next place I ſhall treat of the *Several ways of Drawing*, but before you learn to draw, 'tis fit you be expert in the Art of Writing, for take this for a Rule, you can hardly arrive to be a good Draftſman, without being firſt a competent Penman.

Now as to the ſeveral ways of Drawings, the *firſt you muſt know, is that which is made with the Pen*, and conſiſts chiefly in imitating a Print.

The *ſecond is wrought with Pen and Pencil*, and is ſhadowed with waſh Colours, or wrought with Ink and fair Water, and ſhadowed with Ink alone.

The *laſt is done with black Lead* upon Vellum or with Paſtils upon Paper.

4. The manners afore-mentioned are all of them indiſpenſably neceſſary, and muſt be accompanyed with *dexterity in Operation*, but before I ſhut up this diſcourſe, I ſhall to the greater praiſe of *Drawning*, ſay ſome thing more of its ſix Properties and qualities.

1. It is Divinely inſpired.

2. Conſiſts in Circumſcription, Menſuration and Figure.

3. Is Form and Figure, without a Body.

4. Appears in Simple Lineament.

5 Is the Form of all Form.

6 Is the Light of the Intellect, and the Life of an Operation.

7. And its Inſtruments are the Pen and Pencill.

5. It is the Skeleton of a Picture, and muſt be very Exact becauſe it is the Foundation thereof, and becauſe a fault herein is rude and unpardonable. The things moſt conſiderable in it are, Perpendiculars, Parallells and Diſtance.

6. It takes notice alſo of the ſeveral ſorts of *Contours*, as

1. The ſtrong and auſtere.
2. The Groſs, waiving and untertain.
3. Very ſtrong and bold.
4. Noble, Round, and Certain ; Examples of which you may find in *Teſtling's ſentiments of the Painters*, (not in the Tranſlation but in the Original)

3. Its moſt Glorious Subjects are Human Bodies, in which it conſiders the Eqinlibracion thereof, and the Contraſt of the Limbs which is excellently ſet forth, by *Leonordo da Vinci* to whom I referr you.

It is aſſiſted by certain Figures as by the *Circle*, *the Square*, *the Cylinder*, *the Pyramis* &c. The *Circle* helps to form all Sphærical Bodies, the *Square* is of uſe, in Plots, Areas, and Partions the *Cylinder* in Turrets, Pillars, and round Building, and the *Pyramis* ſerves to Faſhion Spired Steeples: The knowledge of this Art is abſolutely neceſſary to a good Architect, but is a Science that muſt be Learnt early. Much more I might add on ſo copious a Subject, but I ſhall only mention how Men, Women, and Children are to be repreſented.

1. Children muſt be Exhibited with brisk and ſprightly motions, with contorſions of the

Bo-

Body when Seated and ſecure. And when on their feet, to be ſhie and fearfull.

2. Women muſt be ſhewed in a ſtayed and modeſt Poſture, the Knees and the Arms, ſomewhat cloſe and Collected, the Head a little inclining, and hanging on one ſide.

3. Old Men muſt be Figured with Slow and tir'd motions, the Legs bending, the Knees and other joints feeble and looſe, and both there feet in an equal poſition, but diſperſed, the Back bowing, the Head ſtooping, and the Arms folded or cloſe to the Body.

CHAP IV.

Of what importance it is to have a good Maner and How it is acquired.

1. THis noble Science of *Drawing and Painting*, muſt *be poſſeſt with a firm and reſolute* Maner ; there is not any thing more prejudicial to a beginner, than to follow many *Maners*, before he is ſecure of one: It ſhowes a weakeneſs of Judgment, to be ſoon ſatisfyed with his own works, not conſidering himſelf but a Novice and a Learner.

2. Now to ſhew him the Means of acquiring a good Maner, I ſay that there are two ways by which it may by gained, *The one is Copying the Works of great Maſters, the other is, to apply himſelf wholly to the imitation of one*, but that

that one then muſt be the moſt excellent. And as to the firſt way let this be his Rule, *To draw the moſt fair and Beautiful things*, and ſuch as approach the neareſt to the *Antique*; and to be ſo verſt and ready therein, as to be able to compoſe upon all occaſions, and that a guſt of the *Antique* may be found in his works.

3. As to ſuch that will take their Maner from a particular Perſon: Of theſe *Michael Angelo* uſed to ſay, *That he that follows another will ſtill be behind him*; for ſuch the Imitation ought to be that it reſemble the Original, in every part and circumſtance, which in ſome caſes is not practicable, as in Copying the works of the foreſaid *Michael Angelo*, his Maner is ſo difficult, and ſo different from any other, wherefore ſome who have endeavoured it have ſtudied *Anatomy*, as if therein lay the perfection of his Art: But after all, their Works are unpleaſant, languid, and rude. Others have apply'd themſelves *to the Doctrine of the Muſcles*, and contented themſelves to imitate his *force*. And others again make it their buſineſs to imitate his *Contours*, paſſing over other parts very ſlightly, which *Michael Angelo* having obſerved, was heard to ſay, *What abundance of men have my Works infatuated.*

4. And truly I know not a greater folly, than that of thoſe, who ſometimes in their Works of Nudity, put things that are ridiculous, *as to a delicate Head, and tender Limbs, a Body full of Muſcles.* And with this ſort of management they think they have found the moſt *Beautiful Maner*;

Maner; but give us to underſtand by this abſurdity, that they do not know what Beauty is. They know not ſo much as this, *That there ought to be proportion between the parts themſelves, and between the Parts and the Whole.* For it is not enough that the Members apart are Beautiful, but that together they be pleaſing, correſpondent and harmonious.

5. Yet at this day he that aſpires to the *Bold and ready Maner*, muſt be skill'd in *Oſteolgy*; for Man is a Structure, made of Bones, Sinews, and Fleſh, and cover'd with Skin; ſo that if he does not underſtand how the Parts are placed under the Skin, he'll but ill repreſent how they appear above: For as the Paſſions ſpring from the Soul, ſo from the Body comes the Poſture of the Bones, as alſo the meaſure and order of placing them, for they are not confuſed, nor ill connected, but well diſpoſed, and well bound with Nerves; then comes the Fleſh which covers them, and fills up the Cavities; after this comes the Skin, and covers the whole, *which Nature has made very ſoft, delicate, and ſprinkled with a beautiful variety of Colours*, and this part is hard to be truly repreſented, becauſe it makes no great impreſſion, and is not ſo determinate as the parts that lye under it, but is very pleaſant by reaſon of its great variety of tints, *which is more entertaining than variety of Muſcles.*

CHAP.

CHAP. V.

Of what moment Invention *and* Expreſſion *are to a* Painter; *with a ſhort Advertiſement to thoſe who are content to ſerve themſelves with other Mens Inventions.*

1. SUre it is, it cannot be truly ſaid, that he's a good Compoſer, who wants the talent of *Invention.* Wherefore it is fit, that I ſhould diſcover ſome faults, of ſuch as are defective in this particular. Firſt then, *They never ſtudy the Subject of their undertaking, but oft make their Hiſtories contrary to Truth.* And if at any time they do any thing well, it is by chance, and not with Judgment; yet the worſt of it is that theſe unthinking Painters are commonly as bold and forward, as ignorant. They attempt great Works, ſuch I mean as are uſed to be put in publick places, not only to the diſparagement of themſelves, but of their Profeſſion; for that Figure perhaps that ſhould be full of Gravity, good ſence and repoſe, ſhall be made Airy and Active, in the poſture of a Dancer, rather than of a Philoſopher, wholly deprived of *Dignity* and *Decorum.*

2. For which they have no Excuſe, tho' the work was done in haſte; for it is not conſidered *how little a while the Piece was in doing, but how well it ſtands.*

3. But

3. But there is a *diſcreet and deliberate Courſe*, which is this, That every one firſt conſider well what he has obſerved of the thing he intends to repreſent, what is its moſt true and proper effect, and what is fitteſt to expreſs it, ſo that by longer revolving it in his Minde, he may there form an Image of it, and afterwards draw a light *Sketch* of this Idea.

4. Which *Sketch* may be expreſſed in diverſe manners, to ſet his Subject in the clearer light: And this ſhould be done before the heat of his Conception abates, by confuſed and random marks, that afterwards, at more leaſure may be licked into forme.

5. Which way of *Sketching* cannot well be neglected, *for the faults of a Rough draught are eaſier to be mended than the Errors and miſtakes of a finiſht Picture.*

6. Nor muſt *Sketches* only be made of the Work in hand, but alſo of other Hiſtories, to ſerve himſelf with upon future occaſions, and this muſt be done with aſſiduity, according to the well known Rule of *Apelles*, *Nulla dies ſine linea.* Hereby he ſhall acquire a *Maſterly Manner*, which Doctrine I ſhall confirm by Examples of the *Methods* of the moſt excellent Moderns, the which were different one from another, according to the difference of their Skill and Capacity.

7. I ſhall begin with that of *Julio Romano*, who was a ready Inventor, and expert in Drawing. He had before his Eyes the true Idea of every

every thing he did, and his *Maner* was ſo graceful that it favoured of the *Antique*.

8. But *Michael Angelo*'s *Maner* was very new and difficult, his poſtures ſo artificial, and his Figures ſo ſtrong, as is beyond my Eloquence to expreſs.

9. *Raffael*'s Maner was this, He diſplayed many Drawings, made after the Natural, and Copyed from ſuch as came neareſt to his Idea, whatſoever was ſerviceable to the perfecting of his Work.

10. He that ſets himſelf then to Compoſition, muſt conſult the *Natural* of every Figure, or *Sketches* after the Natural, and inquire into the effects of every thing that relates to the compleating his Idea, as whether ſuch a Perſon ſhould be Noble or Plebeian, Serene or Severe, Merry or Melancholy, Old or Young, Meek or Angry, Good or Evil, and ſo expreſs the temper of his Mind: This is the trueſt Method, but at preſent but little uſed.

11. 'Tis farther neceſſary, for the better expreſſing the Motions of the Mind, that he obſerve theſe Advertiſements.

To expreſs in Princes, Awfulneſs and Majeſty.

In Noblemen and Gentlemen, Magnanimity and Courteſy.

In Generals and Captains, Conduct and Courage.

In Saints and Martyrs, Zeal and Conſtancy.

In Philoſophers, Gravity and Contemplation.

In Penitents, Sorrow and Contrition.

In Children, Simplicity.

In Virgins, Modeſty.

I muſt alſo adviſe him, that in Copying mixt Motions, he firſt underſtand their concord and diſcord, for ſome are incompatible and cannot lodge together in one and the ſame ſubject, as Anxiety, Sadneſs, Stubbornneſs, *&c.* with Mildneſs, Cheerfullneſs, and Meekneſs. He muſt likewiſe obſerve, that gentle and ſweet Motions ſmooth the Face, as do alſo good Scents: And that ill Scents occaſion contrary Motions, make us ſtop our Noſtrills, knit the *B*rows, and turn about the Shoulder.

He muſt likewiſe be skilled in the Language of the Hand, in order to which he muſt obſerve,

That both the Hands joined and lift upwards, ſpeak to God.

The Thumb and two Fore-fingers joyned and extended downwards, ſpeak to Man.

That the Hands are wrung in Sorrow.

In Admiration, are advanced.

In Fear dejected.

In Idleneſs folded.

The Hand of one Man taken between both the Hands of another, is a ſign of warranty and Protection.

Held out hollow, in manner of a Diſh, is craving.

Laid upon the Shoulder of another, denotes Authority to apprehend.

Hiding the Face, is a ſign of Shame, *&c.*

12. *B*ut it remains that ſomewhat more be ſaid of Invention, Let ſuch then as want the gift thereof

thereof, make uſe of other Mens Works and Compoſitions, but with ſome change, and a little will ſerve their turn: 'Tis but turning of the Head another way, a lifting up an Arm, an adding or diminiſhing the Drapery of the Figure, or a Reverſing of the Draught, *&c.* Nevertheleſs the Change ſhould be made with diſcretion, as in the poſture of a Figure when the Head reaches out, one of the Legs muſt run back to ballance the Body: And if it be the Right Leg, the Left Arm muſt reach forward for the better *Contraſt* or contrariety.

13. So the Limbs of Dead Bodies may be diſtended, but theſe muſt be Languid and deprived of Vigour.

CHAP. VI.

Of the Various Lights which Painters uſe in their Drawing and Painting.

1. *Drawings*, be they never ſo good, and never ſo well Coloured, yet if they want *good Lights* to perfect the Work, can never make a good Painter. For the confirmation of this Truth, we ſhall now diſcourſe of the virtue of Light, and in how many ways it may be uſed.

2. A clear Teſtimony of the ill effects of bad Lights we find by experience in a Body well drawn, which ſucceeds very well without any Light

Light at all, but if it happen afterwards to be enlightned confuſedly, as ſhadows placed where the Light ſhould be, and Lights where the middle ſhadows ſhould be, and many of the Convexities and Concavities miſplaced, it is reduced to ſuch a paſs, that it had been better the Figure never had been drawn, but let the ſame Figure, be skillfully lightned it will not only add perfection to the Draught, but it will raiſe it from a Plan and make it ſeen both *round and looſe.*

3. In the virtue then of Light the excellence of a Painter does chiefly conſiſt; for this is his proper part, *to make the feigned Figure as much emboſſed, by the percuſſion of Light, as a Statue is by means of Matter*, the which (as we all know) has Top and Bottom, Right ſide and Left, Foreſide and Backſide.

4. We ſee alſo that many Painters who want the foreſaid Art of *Drawing*, have acquired by meer practice a skill of well diſpoſing their Lights, and for this very reaſon are accounted Maſters.

4. But touching the Lights that Painters uſe about their Works,(I ſpeak now to Learners,)It will be neceſſary for them to know the difference thereof; They muſt obſerve that there are ſeveral ſorts of Lights beſides the common Light, that are uſed to work by, *as high and low, fierce and remiſs*: So there is the Light of the Sun, the Moon, the Stars, and the glory and brightneſs of the Heavens; and ſome are *Artificial*, as that of Fire, the Candle, and the like, which

Painters uſe in *Hiſtories*, *Night-Pieces*, and *Fancies*. And this they often do to ſhew the wonderful effects of it, which ſort of Work is ſo hard to be underſtood, that few ſucceed in it, for here *the Lights are more fierce, and the ſhadows more thick and black* than are ſeen in any other ſort.

6. However the common Light to draw *Relief* by, is *Day-Light*; which enlightens every place, and enters by the Window; but this is to be taken from on high, that it may be clearer and the better diſcover the minute parts of the Object, and muſt be *ſingle*, for many Lights and they that are low, take away its roundneſs and the diſtinctneſs of its parts eſpecially in Statues, and in the Natural; but it muſt not be perpendicular, for ſo the Forehead will ſhaddow the Cheeks, *&c.*

7. The Light may be made to come after Two manners, the one is *open*, *broad*, and *fierce*; this has a good effect in Figures and Hiſtories, but for things that are to be done in Pallaces, Private Houſes, and obſcure places, it is better that the Light be *ſomewhat weak, for with this Light you may better diſcover the Natural, and your ſhadows will be ſweeter.*

8. But in imitating *Relief*, the Painter muſt take notice, that *that part of a Drawing which is neareſt to the eye muſt be moſt enlightned*, and that part which moſt retires, muſt be ſweetned and melted down till it vaniſh and diſappear, according as is ſeen in the roundneſs of a Pillar. So the Noſe, as moſt forward, is lighter than the

the Forehead, the Forehead lighter than the Cheek, the Cheek lighter than the Ear, and so on to the lowest part of the Head, or of the whole Body. But yet he must know that the Nose is not always lighter than the Forehead, the Forehead than the Cheek, *&c.* for difference of Posture may alter the Light, but still the Rule must be observed, *that the part nearest the Eye must be most enlightned.*

9. Where the Scene of an History is laid in a Campaign, or in other open place, the Figures must have a Light fierce, open, and free; and the piece must contain in it Sky, Mountains, and Planes, and must suppose all illustrated by the Rays of the Sun, tho' the *glorious Luminary* does not appear.

10. On the contrary, in Stories that are feigned in covered places, as in Churches, Palaces, *&c.* the weak Light has the better effect, as Nature and Experience do fully demonstrate.

CHAP. VII.

Of the Nature and difference of Shadows.

1. SHadow is nothing else but the *diminution and want of Light.*

Shadow then cannot be made but by the interposition of a Body, between this and the Light; and the more gross that Body is, the thicker and blacker always is the Shadow.

2. But in *joyning of Shadows with the Light, a Medium is required*, that when they both draw near to uniting, they may by the help of Midle Lights, by little and little become obſcure; ſo imperceptible, that you cannot ſay, where the one ends, or the other begins; and this way of *Union* by Painters is commonly called *Mezzo tinto*, but this *Art is not attainable, without a good judgment, much exerciſe, and long experience.*

For your farther Information take notice that ſhadowing is of ſeveral ſorts, *The one with a Single Colour, as clare obſcure, the other with diverſe Colours, as the common ſort of Painting.*

1. *That ſome ſhadows are narrow, ſome broad, ſome ſweet, ſome rude.*

2. That Shadow is very heavy, and of a melancholly Nature, care therefore muſt be taken that it be not made too groſs.

3. Nor muſt it be too ſmall, for this is mean and contemptible.

4. *If it be too weak, the piece is flat, if too ſtrong it is hard. In Women and Children it cannot be too ſweet, in Athletick Bodies it ſcarce can be too ſtrong.*

5. It muſt be wrought by degrees, beginning faintly, as in Drawings.

6. It muſt be broken and made to unite with the Lights, *by a pale and miſty Colour*, but ſuch notwithſtanding as is moſt agreeable to the Complexion, the Sex, and the Age of the Perſon.

7. *It anſwers to a pauſe, or period in Rhetorick.*

& when great is called Repoſe.

8. Some

8. Some Shadows are placed within another, and are insensible in respect of Form and Obscurity.

9. All, *generally Speaking, are cold in their Nature*, endeavour therefore to keep them warm, and in order to this, have an Eye to the *point of distance*, at which the work is to be view'd, for the interposition of the Air, does very much refrigidate, for which you must make a reasonable allowance.

10. You may observe also for more Propriety of Colouring, *that Brown Objects in the Shade are Pale, and that Pale Objects in the same are Brown*, nor must you only minde the Light and Shadow of the Natural, *but also the Brightness and obscurity thereof.*

CHAP. VIII.

Of the Rashness of those that Practice, before they have well Studyed the Statue, the Model, and the Natural.

1. IF the past instructions are of any moment, the ensuing are of greater; I say then that the having diverse Models made by the hand of *Baccio*, or the great *Michael Angelo*, is not enough to commence a good Painter, if he be not vers'd in the Maner of using them; for it is plainly seen, that Modells are of an hard and Solid substance and want the grace and Orna-

ments that ſet off *a good Picture*; the Drapery is not ſo flying, nor the Hair and beard ſo looſe, and free, in ſo much that true it is, what *Michael Angelo* ſaid, *that the Study of Models, is bad for Beginners.*

2. He muſt conſider alſo, that the Statues that ſtand in *Piazza's*, and Publick Places, *want the force of Shadow, and that they which are partly covered and incloſed, want the Briskneſs of good Light*, which if not minded, by the Perſon that Copies them, he will find himſelf at a loſs, not knowing how to ſupply their defects.

3. There are other Precepts to be conſider'd, in the Drawing of a Statue, he muſt mark its ſtation, and obſerve in what place, the beſt view of it is to be had, and what part of it is the beſt Finiſhed, for good Sculptors are wont *to Perfect that moſt that is moſt expoſed*, and leave the reſt more rough and neglected,

4. I ſhall farther add, that many things in *Relief* look very well, eſpecially in Marble, which put into Drawing ſucceed but ill; and it is evident, that all that ſhows well in Sculpture, has not the like effect in Painting, the difference of this, is not only made by the Hair, and Beard, as was ſaid before, but alſo in the Drapery which is made with ſmall folds, and thoſe often crude and very imperfect, which muſt be ſupplyed by a good Judgment, beſides, the many Poſtures which are in Hiſtory, which muſt be free, and well diverſifyed.

5. But as to *Drawing after the Natural*, this muſt be nicely and accurately done, being the beſt of

Patterns,

Patterns, yet I laugh at thoſe *that think every Natural Model is good*, as if Nature to ſhow her greatneſs and Perfection, had made no Errors concerning its Beauty, for ſome of her works are not thoro'ly Finiſht, and therefore good Artiſts do frequently lend her their helping hand, as *Zeuxis* did of old in his * *Famous Nudity*, but had he had occaſion to form a Perfect Man, in my opinion his task had bin greater, for a greater skill is ſhewn in the Body of a Man, as for inſtance in the Muſcles, the Nerves, and the Veins, than is ſeen in a Woman; for the Beauty of a Woman conſiſts chiefly in *Proportion, and tenderneſs* but that of a Man in *Symmetry Compactneſs, Courage and Cheerfullneſs.*

6. Yet *Zeuxis* himſelf, had he not poſſeſt an extraordinary *Maner*, could never have well united the different Parts, which he had taken from ſo many Virgins, nor had ever made, ſuch an accompliſht piece of it.

7. We may hence conclude, that it is not enough to chooſe the faireſt *Natural*, ſince it muſt be ſupplyed with a good *Maner* which ſaid *Maner* if it agree with the Natural, it makes a Compoſition of in comparable Beauty.

8. And laſtly I muſt adviſe him, (that tho' he draw after the Life it ſelf) to hold this Precept, that above all he be *Sure, Eaſy and quick*, for much labour palls his Fancy, hardens his Work and offend's the Eye, of the Spectator.

* *Helena.*

CHAP. IX.

Of the Art and Maner by which Shortnings are made, well proportioned, well raiſed, and true to the Sight.

THe Art of Shortnings in truth is very difficult, but abſolutely neceſſary to an able Painter: Yet is not acquirable without the means of *Perſpective, which is the very Soul and Spirit of Painting*; but ſurely they were much miſtaken, who judged *Michael Angelo* to have made his Shortings all from his Models, for he underſtood this Miſtery ſo well, that it had a wonderfull effect in all his Pictures, *giving an activity and Stoutneſs to his Figures*, but his *way was unimitable*, we ſhall therefore lay down another Method, adapted to the meaneſt Capacity: But firſt let us know what ſhortning is. *It is nothing elſe but a deceiving of the Eye, by repreſenting a true and natural proportion, contracted by Art into a narrow Space, by the means and help of good Lights, and good Shadows.*

2. We call that Shortning which comes forward to the Eye, or on the contrary flies backward from it, the knowledge of which is of ſo great credit, that he which is Maſter of it is reputed fit for any Enterprize, that comes within the Verge and province of *Painting*. Since ſhortning is ſo commendable, it is neceſſary to ſet

it

it in a clearer Light, that all may know when the thing to be ſhortned is juſtly repreſented; for ſome cannot judge when it is exact, and therefore avoid it as much as they can, knowing very well that if it be *not correct, that it will appear both Monſtrous and Nauſeous.*

3. That it may then well ſucceed, which is in other Terms that it may *be well Drawn, well enlightned, and well ſhadowed*, take a Square Frame of Wood about one foot large, and on this make a little grate of Thread, ſo that croſſing one another they may fall into perfect Squares, about a Dozen at leaſt, then place it between your Eye and the Object, and by this grate imitate upon your Table the true Poſture it keeps, and this will prevent you from running into Errors.

4. The more the Work is to be ſhortned the ſmaller are to be the Squares. I need ſay no more for a little Conſidertion will ſupply what is wanting, but obſerve that ſhortning is of two ſorts, of the whole Body; and of a part only, both of which are either Direct or Oblique; and all are either above the Horizon, level with it, or below it.

CHAP.

CHAP. X.

Of the Perfect Measure of a Man taken from the Antique, and the most Perfect Natural, with a Precept of Michael Angelo *to his Disciple.*

1. SUch is the weakness and conceitedness of the Ignorant, that they alwaies undervalue this learning of *Proportion*, which ought to be priz'd and alwaies had in memory: they think they know ev'ry thing, but indeed know nothing, as may be seen by their Works; but setting these aside, let us take a view of the Measure of a Man.

2. From the Top of the Forehead, to the Bottom of the Chin, is the Length of three Noses.

The length of the Mouth, one Nose.

The Hollow of the Eyes one Nose; the Length of which is to be divided into three parts, the two extreams give the Eyes, and the middle part gives the Space betwen the Eyes.

The Space between the Eye and the turning of the Ear, one Nose.

The Length of the Ear, one Nose.

But to return to the Head, this is the Measure of every Figure as well Masculine as Feminine, some of which are formed of nine Heads some of Ten, *but the Head is to be reckoned from the Length of the Face only.*

From

From the Pit of the Throat, to the Bottom of the Trunk, three Heads; and from thence to the Knees two.

From the Top of the Heel, to the Plant of the Foot, from the top of the Head, to the top of the Forehead; and from the Chin to the Throat pit, one Head. All of which put together make Nine Heads or Faces.

3. Now as to the Breadth or Traverse of the Body, the distance from the Throat pit to the joint of the Arm, is one Head.

From the Shoulder to the joining of the hand, three Heads viz, from the Shoulder to the Elbow one and two thirds; and from the Elbow to the Wrist one and one Third.

The Hand, one.

Some use ten Heads, but this only upon extraordinary occasions.

4. In these Proportions the Painter must be well versed, and as *Michael Angelo* said, *must have the Compass not in his hand but in his Eye.*

5. We shall farther speak of an Instruction given by him to *Marco of Siena* his Disciple, that he ought alwaies to make the Figure, *Pyramidall and Serpentine*; and Multiplied by the Numbers *One, Two, and Three*; and told him that in this consisted all the mystery of *Drawing*, for the greatest Grace that can be given to a Picture is, that it be Light, Agile, and seem to move, which Painters *call the Fury of a Figure.* The form of this is no where better seen than in *Flame*, the most actiue and Sprightly Element, for

for that it is conical, by which acute Point it Pierces the Air, and aſcends to its Sphære.

6. The Figure moreover ſo to be Painted *muſt have its Baſe and Broad part upwards, and its Cone downwards*, muſt ſhow both the Shoulders to make it large at top, and but one Leg, to make it narrow at Bottom, or after the like maner as Skillful Painters ſhall think moſt adviſeable.

7. But for as much as there are *two Sorts of Pyramids*, the one Straight as is that near St. *Peters* in Rome call'd *the Pyramid af Julius Cæſar*, the other waived like Flame and is called *Michael Angelo's Serpentine*. This later alſo a Painter muſt imitate, his *Contours* muſt turn and wind like a Serpent.

8. His Figures muſt repreſent the Letter S, or rather the reverſe of it as is this other S, that they may have their due Beauty.

And he muſt not only obſerve this form in the whole, but alſo in every one of the parts.

Michael Angelo *ſaid farther that the Figures muſt be multiplyed by One Two and Three*, and in this conſiſts all the reaſon of Proportion; for taking from the Knee to the Foot, that part which is greateſt, it ſtands in a double proportion to that which is Smalleſt, and the Thigh in a treble proportion thereunto, and by this excellent precept, he may bring every Figure to perfection.

CHAP.

CHAP. XI.

Of the benefit that may be received from the making good Cartons, *and how they may be made.*

1. CArtons *are the moſt perfect ſort of Drawings, ſubſervient to great Works, that muſt be thoroughly finiſht*; for Sketches, Drawings, Models, and all other Works and Preparations are made for no other end, but to be reduced into a *Carton*. For in this muſt be expreſſed all the difficulties of the Subject, that the Work may be made more plain and feaſible by a compleat Example and Model of the whole: And this way was practiced with abundance of care by *Michael Angelo*, *Raffael Perin*, &c. whoſe *Cartons* are evidences of the great Works they left to Poſterity, and that are at this day ſo much eſteem'd and admir'd.

2. And according to common uſage, *Cartons are made by meaſuring firſt the Height and Breadth of the Place*, where the Work is to be done, *dividing it into Squares, and Afterwards doing the like upon Paper*; then paſte or tack the *Paper* upon Board, *&c.* and draw upon it the Subject of your Undertaking, then work upon the Wall that which is repreſented in this *Carton*, according as the Figures are there placed and diſpoſed.

3. Many other ways there are of making *Cartons*, but this is ſufficient.

4. But

4. But 'tis commonly ſaid, *that the uſe of the Grate is an evil Practice, and that it weakens the Judgment.* I confeſs there is ſomething of truth in this Objection. It muſt not therefore be uſed on all occaſions, but in great Works only; Nor muſt it be too much confided in, but it is of uſe for this very Reaſon, you may eaſily correct and amend falſe Stroaks, without looſing the *Contours* or Boundaries of the Figure, for the *Grate* will direct you to their proper place.

CHAP. XII.

Of the ſeveral ſorts of Colours, and of their particular Nature.

1. TO diſcourſe about the diverſe ways of *Colouring*, as of *Freſco*, *Dry Painting*, *and Painting in Oyl*, and of the neceſſity of Colouring, and of the quality of Colours. I ſay, in the firſt place, that Painting without Colouring is imperfect, for Colouring is that which gives the force and Spirit to a Draught; and the better it is managed, the more grace it gives. I might give you many inſtances of this, but take ſuch as follows, *In the repreſentation of Grief or Fear, the Eyes are to be pale; in an Angry Man, inflamed; in weeping to be ſwoln with tears, and to be ruddy; in the ſad and afflicted to be dull, and blackiſh: And ſo in Herbs, Flowers, Plants, Fruit, Animals, Drapery, Hair,* &c. you muſt

muſt give them their *true Colours, taken from the Natural and not from fancy*, together with their due *brightneſs and obſcurity.*

2. But what is Colour? According to *Ariſtotle Colour is nothing elſe but the extremity of a determinate Body ſeen or perceived.*

3. The Principal ſorts of it are Seven, of which *two are the Extreams, and are Fathers of the Reſt.*

4. The Extreams are *Black and White*, and the Middle Colours are *Blew, Yellow, Red, Green, and Purple. And after this manner they are engender'd*, Light and Cold are the Parents of *White*; Heat and a little Light are the Parents of *Black*; *Blew* is extracted from much *White*, and a touch of *Black*; *Yellow* is derived from much *Red* and a little *White*; *Red* is deſcended from deep *Brown*, and much *White*; the Father of *Green* is *Yellow*, and *Blew* is its Mother.

5. It follows now that I reaſon upon theſe Colours. There is no Painter ſo mean that knows not all the Colours that are uſed in Painting; they are of two kinds, *Natural, as Minerals*; *and Artificial, as Powder Colours*, &c. and are commonly temper'd with three ſorts of Liquors, with *Water, Size, and Oyl.*

The firſt is called *Freſco Painting.*

The ſecond *Dry Painting.*

The third *Oyl Painting.*

6. But firſt you muſt know that *Artificial Colours* will not ſtand or hold well in *Freſco*, for this is an Art that laſts a long time, and in the

the open Air; but Artificial Colours *require dry Places, and a dry Couch under them.*

7. Know alſo, that all Colours, when they make not an equal Field or Ground, are mixed in diverſe Manners, ſo that ſome are lighter and ſome darker; *and Black and White are the Seaſoners of them all.* And as the Art of a Painter lyes chiefly herein, ſo moſt of his Errours ariſe from hence, either the Colours *are ill compounded, or elſe they are ill managed in working*, as not well united, or left too dry, which is enough to ſpoil the whole Compoſure; for tho' the Hiſtory and Invention are delightful of themſelves, yet if the Colouring be not ſweet, it cannot produce the like effect: *But Colours well united and accorded, are very beautiful and charming*; they raviſh the Eyes even of the Ignorant, and highly entertain the Minds of the Judicious; for variety of Colours ſweetly correſponding are the ſame thing to the Eye, as Muſick to the Ear, where the Baſe agrees with the Treble and Tenor.

8. In ſhort all the Art of Colouring turns about this, *In ſo ordering the Colours, both Simple and Mixt, that the Compoſition may be both well divided, and well united*, that no one part may jar with another.

9. And that may be ſaid an *agreeable Compoſition*, that is not fierce and diſunited like Tapiſtry; nor ſo united and confounded with Shadow, that the parts are not diſtinguiſhable. *The middle way therefore between the fierce and the faint is the moſt approved:* This is ſweet and delicate,

like

like a Natural Beauty without any *Fucus*, and as its charms are greater, ſo longer is their continuance.

10. The Painter then muſt procure the moſt beautiful Colours that are to be had, and muſt be very cleanly and neat in uſing them, *And lay them in his Nadities, as ſimple and as diſtinct as the Nature of the particular Complexion will allow of*; and muſt keep them from duſt, and from all ſuch Colours as pollute their purity and pall their vivacity.

11. But in *Freſco Painting* remember, as above-mentioned, that the Wall will bear no other Colours but what are Natural, as Earths which are of diverſe ſorts.

12. Now to inform you how to make the Mixtures, firſt put *White* in three or four Veſſels, and in as many put *Black*, but in ſmaller quantities, then add to the firſt Veſſel *Blew*, to the ſecond *Yellow*, and to the third *Red*; making the firſt lighter than the ſecond, and the ſecond lighter than the third, *&c.*

13. I ſhall not concern my ſelf about the diverſity and nicety of Colours, the variety is too great, and is ſufficiently viſible in Fruits and Flowers.

14. But the common ſort of *Fleſh-Colour* is made of *White* and *Red-Earth*, ſomewhat pale, yet correſponding with the Complexion, *which muſt change according to the Sex, the Age, and Quality of the perſon*: And it is neceſſary to add ſometimes *Yellow*, and ſometimes *Green*; in old Men inſteed of *Red Earth*, make uſe of Burnt

 Oker;

the open Air; but Artificial Colours *require dry Places, and a dry Couch under them.*

7. Know alſo, that all Colours, when they make not an equal Field or Ground, are mixed in diverſe Manners, ſo that ſome are lighter and ſome darker; *and Black and White are the Seaſoners of them all.* And as the Art of a Painter lyes chiefly herein, ſo moſt of his Errours ariſe from hence, either the Colours *are ill compounded, or elſe they are ill managed in working*, as not well united, or left too dry, which is enough to ſpoil the whole Compoſure; for tho' the Hiſtory and Invention are delightful of themſelves, yet if the Colouring be not ſweet, it cannot produce the like effect: *But Colours well united and accorded, are very beautiful and charming*; they raviſh the Eyes even of the Ignorant, and highly entertain the Minds of the Judicious; for variety of Colours ſweetly correſponding are the ſame thing to the Eye, as Muſick to the Ear, where the Baſe agrees with the Treble and Tenor.

8. In ſhort all the Art of Colouring turns about this, *In ſo ordering the Colours, both Simple and Mixt, that the Compoſition may be both well divided, and well united*, that no one part may jar with another.

9. And that may be ſaid an *agreeable Compoſition*, that is not fierce and diſunited like Tapiſtry; nor ſo united and confounded with Shadow, that the parts are not diſtinguiſhable. *The middle way therefore between the fierce and the faint is the moſt approved:* This is ſweet and delicate,

like

like a Natural Beauty without any *Fucus*, and as its charms are greater, ſo longer is their continuance.

10. The Painter then muſt procure the moſt beautiful Colours that are to be had, and muſt be very cleanly and neat in uſing them, *And lay them in his Nudities, as ſimple and as diſtinct as the Nature of the particular Complexion will allow of*; and muſt keep them from duſt, and from all ſuch Colours as pollute their purity and pall their vivacity.

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Oker, and let it be burnt till the Colours become obſcure, that it may turn into a lively Murry, and ſupply the uſe of Lake, and this mixt with a little Umber, *will ſerve for the Shadowing of moſt Carnacions.* You muſt alſo make Two other ſhadowing Mixtures, one lighter than the other, but of ſome Affinity, and as they approach near the Light let them vaniſh and dye, and add more *Black* when the deep ſhadows require a reinforcement.

15. There are ſome who in ſhadowing add ſimple *Terravert*, others burn it, others uſe this with a touch of Burnt *Umber*, *eſpecially when the ſhadows muſt be ſweet*, as in the Fleſh of a Young Lady, which they mix among the Lights, but ſomewhat ſparingly, and find a good effect in it.

16. But to give now the *lightning* to the lighteſt part of the Fleſh, Take the lighteſt *Carnacion* and add a little *White* to it, and ſo enlighten it by degrees; and over and above the Complexionary Colours *ſprinkle here and there Livid and Ruſſet Tints:* And let your Light be ſo managed that it may evidently appear that the Colours are not engender'd thereby, but by that only illuſtrated, nor muſt your Shadow change the Colour, but only make it darker; for Shadow is want of Light, (as has already been ſaid) and not the effect of *Black.*

17. Work then the *Nudity after this method, Shadow by way of Hatching, with the moſt liquid Colours, according to the Maner of* Michael Angelo, Daniello, *and* Franceſco Salviati, *and in the cloſe of an Operation retouch the Lights.*

CHAP.

CHAP. XIII.

How to prepare the Cloath, the Wall, and the Table for Dry *Painting with other Circumstances.*

1. THere is no doubt to be made, but that the Colouring in Oyl is the most Perfect and excellent of all others, and has Superceeded the ancient Practice of *Dry Painting*, yet because no restraint can limit the Fancies and Inclinations of Men, we shall treat of certain matters that are requisite in this, which is a sort of Painting fit only for works of great expedition, as *Scenes*, *Prospects*, *Triumphal Arches* &c.

2. First *See your Cloath be even and well Primed:* Then Colour the same, beginning with White which must be Fine and well Ground, some Practicers there are make washes of divers Colours, with which they lick over the Finisht Work, giving it thereby great Vivacity and Beauty.

3. *The Colours are commonly Tempered with Size, except Azures*, which by the Yellowness thereof in time will turn Green, and therefore must be Tempered *with Gum-Arabick, or Dragant.*

4. Some Flemings there are who mix a third of decayed Chalk with their White, and the like in Orpiment, which turns clearer and

Pleaſanter, but Size muſt not be omitted, for *Diſtemper* will make the Work too black.

5. I muſt farther tell you, that if the Colouring of a Piece becomes too dry, and that the Colours begin to crack, which may ſo happen by Length of time, then bathe the back of the Cloath, with a Spunge dipt in Size to Soften and refreſh them.

6. But as to Working upon the *Table* it muſt be prepared after the ſame Maner as Cloath is, but the Flaws muſt be ſtopped with Putty or ſomething equivalent, and then Sized, and the Colours muſt be mixed with the Yolk of an Egg, except Blews, and the Work muſt be Finiſht with care and Patience, or elſe it will be crude and hard, for *which reaſon the Moderns have rejected this Maner and adhere to Oyl Painting*. So much for Dry Colouring.

7. Yet I muſt not be ſilent concerning another way of Colouring which is by *paſtills* working upon Paper, and was much uſed by *Leonardo da Vinci*, but this is very Subject to decay.

8. *But how to manage the Colours in all Sorts of Work*, Bernardino de Campo Cremoneſe, *has ſufficiently Taught, in his copious and elaborate Treatiſe*, to which I reſerve the more Inquiſitive.

CHAP. XIV.

The ſeveral ways of Colouring in Oyl, Drawn from the moſt excellent Painters; with a Singular Verniſh.

1. I Very much doubt *whether this ſort of Colouring, be the moſt Perfect and neareſt to Nature,* but tis now moſt in uſe. I ſhall therefor treat particularly thereof.

2. It comes affirmed from many that *John* of *Brugeſa Fleming* was the firſt Inventor of it, and ſo *Vaſſari* reports *F.* 61. Vol. 2*d.* and 3*d.*

3. To begin then I ſay (as before in Dry Painting) take care that your Cloath be very well primed, Next let your Colours be thoroughly ground, and be very clean, and know that tho' there are ſeveral Sorts of Blacks, *as Colens Earth, Sallow Coal, Burnt Ivory, Burnt Paper,* and many others. Yet they that ſhadow Fleſh beſt, *are Spaltum and Mummy, and the Smoak of Greek Piteh* but eſpecially the latter becauſe it has a ſlender Body.

4. After this make your mixtures, and add a little drying Oyl to them where it is needfull, and ſince the Colours require an agreeable Couch, *Let your Priming be Bright or Obſcure, ſad or Ruddy, according to the Fairneſs, or Brownneſs of your Figures: But take notice that white priming is inclinable to Change,* let your Azures Greens, Cinabres and Lakes be very fine and *chiefly in Finiſhing,* which muſt be ſupported

with a Solid dead Colouring, *and the buſineſs of Dead-Colouring is this*, to mark every thing in its proper place, and to ſweeten it well, to prevent the trouble of Correction and Amendment.

5. The Dead-Colouring, being wrought, begin with more Judgment to uſe the fine Colours *and lay them in by little and little which is the quickeſt way to diſpatch the Work*, eſpecially in Portraits, which are to be covered with lively Colours, and managed with ſuch artifice, that they may conſtantly appear, ſweet and free; to the effecting of which, *you muſt anoint that place you intend to cover, with Nut Oyl well clarifyed, and very thin, and rubb it in with the Ball of your Hand, and afterwards wipe it well*, * for if it be ill wiped it is apt to turn Yellow and *Enjaundize* the Colours: And this preparative ſo Facilates the Work that it makes the Pencil run freely and finely: *And in Finiſhing be ſure you lay the Colours thin, that your Work may be light, and aiery.*

6. But to come to the Drapery which Cloaths, adornes, and enriches a Figure I ſhall only ſay this at preſent (intending to Treat of it more fully hereafter) *that it muſt not be wrought, nor muſt it be glazed* with too Liquid Colours, for ſuch are very apt to change.

7, To accompliſh all, you muſt teview your work, part by part, and ſee if you can

* *this Practice of Anointing uſed in* Italy, *has a better effect their than in Colder Climes.*

diſcover

discover any defect, and if there be occasion retouch it and corect it, after this Maner. If the place be obscure, first anoint it and wipe it as is mentioned before, then Work upon it lightly, and all will seem well unnited and pleasant, afterward Vernish it, the effect of which is, to revive and fetch out the Colours that are Sunck, and to keep them Fresh and lively, and defend them from relapsing.

8. *Now to make a good Vernish* take the brightest and cleerest sort of Mastick, set it in a Pipkin upon the Fire, and put as much Nut Oyl in it as will cover the Mastick and so let it dissolve, till it be well mixt with the Oyl, then Strain them thro' a ragg into another Vessel.

The Vernish aforesaid will become more shining, if you put into the Vessel a little Powder, of Burnt Roch Allom.

And this Vernish may be put into the finest Azures, Lakes *&c.* To make them dry the better.

If it prove not thin enough, it may be refined by a little Spirit of Wine that is highly rectify'd; and for want of such a Vernish Nut Oyl clarifyed in the Sun may serve.

CHAP. XV.

That there is nothing more commendable in a Painter than to Finiſh well, and nothing more unpleaſant than an ill Finiſht Piece: And how he ought to retouch it to bring it to Perfection.

1. 'TIs the Office of ev'ry ingenious Painter to bring his Works, to Perfection as may be obſervedin *Raffael, Michael Angelo, Corriggio* and many others, who were all very diligentin this particular yet I would not have him with *Protogenes* to run into the extream, of not knowing when to deſiſt.

2. But ſome after Finiſhing, retouch the dark Shadows with a kind of waſh Colour, made of Lake and Spaltum or Spaltum alone, with very good ſucceſs, but Firſt refreſh the ſame in Maner as above Mentioned.

3. Great care alſo muſt be taken about the *Contours of a Nudity, about the Hair, the Eyes, the Nailes, and other Minute parts*, which muſt be Frequently reinforced, and thorowly Finiſhed; and to make the *Contours* more free and fine, the Courſe of Anointing muſt not be omitted, for this way was practiſed by all that have excelled in outlines.

4. But I ſhall ſay no more of *Finiſhing* here, purpoſing to treat of it more at large in the next Chapter, in the Correctneſs of Portraits.

CHAP.

CHAP. XVI.

What Portraiture *is, the ſeveral ſorts of it, with remarks upon Drapery* Armour, Scene-Work, *&c.*

1. *Portraiture* in the general acceptation of the word is a thing that is drawn after another, *but is properly a Picture after the Life*, and is in *Italian* called *Ritratto.*

2. Such Pictures or Portracts are of two ſorts, *Naked and Cloath'd*, the *Nudity* was moſt in eſteem with the *Ancients*, but the other is more decorous and more practiced by the *Moderns*, we ſhall therefore treat only of the later; we ſhall conſider the *Drawing and Colouring* thereof with its incidences and dependences; and becauſe the Face only is neceſſary to be taken after the Life, to this we ſhall chiefly limit our diſcourſe.

Sect. 1.

1. To begin then with the *Draft*: Herein we muſt obſerve the ſeveral parts of the Face, for they cannot be well imitated without they be firſt well underſtood.

2. The things remarkable in the Forehead are the Pulſe, the Ball, and the Temples.

3. Of Foreheads there are ſeveral ſorts, *as High and Low, Broad and Narrow, Flat and Convexed, Serene and Severe* &c. The narrow Forehead is moſt eminent in a Hog, the round in an *Aſs*.

6. The

4. The parts which are next to be conſidered are the *Eye-brows*, when theſe are raiſed in the midle the Mouth riſes at the Corners.

5. If the Eyebrow be looſe and projecting, a deep Shadow is found juſt under them.

6 As the Eyebrows follow the impreſſion of the *Brain*, ſo the Mouth doth mark the Movement of the *Heart*.

7. They are Smooth when the mind is eaſy and compoſed, but when it is troubled they are wrinckled with certain Muſcles, call'd Corrugators.

8. Next in courſe is the Eye, this muſt be very accurately Painted, It is divided into three parts. *The Pupil, Orb, and White*, the leaſt of which deſerves to be obſerved.

9. The White is *in Women and Children Blewiſh*, *In Men Browniſh*, and more uniform with the Fleſh.

10. The Eye is that part which gives the Life to a Picture, and is the Beauty of Beauty.

11. The inner Corner of it is obtuſe, and the outward acute.

12. The Eye of the Sitter muſt look upon the Painter, and then it will ſeem to look on the Spectator.

13. That on the off ſide of the Face, muſt be rather lower then the other, being ſomewhat higher than the Eye of the Painter, and ſuppoſed to be ſeen by a ſide View, after a Perſpective Maner.

14. Towards

14. Towards the glandule it is Bloodſhot, and the glandule it ſelf is of diverſe Colours, *Pale, Reddiſh, and Purpleiſh.*

15. The *Chinke* of the Upper Eye-lid muſt be ſo ſhadowed as that it may draw near to the Colour of the Hair.

16. The *White of the Eye* is made with a Couch of Azure licked over with Carnation.

17. The *Orbe, or App'e of the Eye* muſt be caſt on one ſide, if it be placed in the middle, it will contriſtate the Countenance.

18. It muſt have a modeſt Motion, and if it be intended to expreſs great Sobriety, it muſt be covered with the Eye lid, in a more than ordinary Maner.

19. The *gloſs or white Speck* in a ſhining Eye ought to be refracted or double, for the better glittering, and not only the luſtre, but the *Water* of it muſt be expreſſed, and the luſtre muſt be lighter or darker, according to the briskneſs of the Light, and to be ſomewhat warm, becauſe it lyes upon a dead Couch; and it is not to be expreſſed in remote Figures, or in ſuch as are in obſcure places.

20. Near unto the Eye lyes the Ear, and upon the ſame line; the top of it is even with the Eye-brows, and the tip of it with the Noſtril.

21. Contiguous to the inner point of the Eye-brow lyes *the Noſe*, the Inſtrument of Deriſion; and is the moſt various of any part of the Face; it conſiſts of Five parts, 1. *The Riſe.* 2. *The Ridge.* 3. *The Fall.* 4. *The Point.* 5. *The Wings or Noſtrills.*

22. A good one is obſerved to ſet off the Countenance, but a bad one diſgraces it, *Lat. Jun. de Pictura Veterum*, 250.

23. The diverſe ſorts of them are as follows.

1. *Straight.*
2. *Wry.*
3. *Crooked.*
4. *Hawked.*
5. *Groſs in the Middle.*
6. *Groſs in the bottom, like that of an Oxe.*
7. *Groſs at the top, like that of an Hog.*
8. *Sharp pointed*
9. *Round and obtuſe, like that of a Lyon.*
10. *Flat, like that of a Negro.*

24. *The Cheeck* is divided into Two ſorts, *The Upper and the Lower*, the Upper borders on the hollow of the Eye, and is ſomewhat hard and ſwelling, but the Lower is looſe: And here the Portraitiſt muſt obſerve, whether they be higher or lower than ordinary; for their Situation is not fixt, and always the ſame. He muſt alſo mind whether they be large or little, and whether in a blooming, ſtayed, or decaying condition.

25. *The Mouth* is formed by the Diviſion of the Lips, and here he muſt conſider whether the Lips be *Small or Great, Thick or Thin, Straight or Arched, Circumflex or Bevil, Open or Cloſe, Drawn in or Prominent.* And it muſt be remember'd that the Mouth cannot be well taken unleſs the Sitter's looks are compoſed, he muſt alſo obſerve, that in Old Perſons the Lips are more uniform with the Complexion, and that

blobber

blobber *Lips* are peculiar to *Negroes*, and that if the Mouth be raiſed in the Middle, the Middle of the Eye-brows falls, *as alſo that it always runs parallel with the Eyes, but according to Perſpective View.*

26. The Chin is a part peculiar to Man, and he muſt likewiſe take notice of the form thereof, whether *high or low, large or little, concave or convex'd, arched at top or indented at bottom, prominent or retired, round, acute or ſquare.*

27. The Jaw is divided into *Upper and Lower, the Upper is very Eminent in Blacks.*

28. We muſt now conſider the Hair, and this we ſhall find to be thus diverſify'd, *Either Lank, Waived, Curled, Frizled, Buſhy, or Matted,* and that of Women, is either, *looſe, tied up, or diſhelved.*

29. It is of an Oily Nature, and doth ſhine more than the Fleſh.

30. The lighteſt part of *a Curle muſt not be divided into hairs,* but the maſs of it only muſt be expreſſed, and as the Light draws near the Shadow, there the Hairs begin to ſeperate, and muſt thus be repreſented.

31. But to render it graceful, he muſt make it *free airy and looſe,* and therefore muſt Paint it very thin, eſpecially that about the face, which muſt be ſweetly incorporated with the Fleſh it borders on, and muſt be lighter then the reſt, becauſe it lyes on a lighter ground, nor muſt it be put in till the face is quite finiſhed.

32. To lower Parts I might descend, but since Painting frequently admits a part of a Figure instead of the whole, leaving the rest to the Imagination; I shall follow this Example, and leave the rest to the Conception of the Sagacious Reader.

33. The *Head* having been considered as the Principal of Protraiture, we shall now remind him how to form it and Colour it, but after a more general manner.

34. In Flesh there is a very great softness and tenderness, called by the *Italians Morbidezza*, which may thus be represented, He must so order his Shadows, that in the extremity thereof there appear an half light, or a kind of Twilight, and that it always mingle more with the Light the more it is distant from the body of the Shadow, but very subtily, after the Maner of *Coreggio*: And he must give some sweet touches upon the Lights and Middle Tints.

35. The whole Face must be free and serene.

36. Must be rather less than larger than the Life.

37. The Principle differences in the Airs and forms of Heads are four only.

1. *Of a Man.*
2. *Of a Woman.*
3. *Of a Child.*
4. *Of an Old Man.*

But the particular differences are infinite.

38. In the *Draft* he must observe the Lines and features, and every thing that may conduce

to

to the Reſemblance, for *Likeneſs ought to be his chief Aim.*

Sect. 2.

1. This *Likeneſs* does very much conſiſt in four things.

1. *In the ſhape of the Eye and Eye-brows.*
2. *In the turning of the Noſe.*
3. *In the ſhape of the Mouth.*
4. *In the out-line of the Face.*

2. Theſe are the great Marks and Characters of the Face, which, if not well expreſſed, it can never be like the Natural, but is like unto an Old decay'd Writing, diſtinguiſhable in ſome parts, and undiſcernible in others.

3. But there are Two ſorts of Likeneſs, *Simple and Improved*, but that is generally eſteem'd the beſt which is moſt ordinary and common, and not that which is moſt noble and beautiful.

Sect. 3.

1. The next thing moſt conſiderable in the Face is Beauty, which according to *Bellori* conſiſts *in Order, Proportion and Form*: This is a kind of Viſible Harmony, and we are not ignorant of its effects; it has a Magnetick and attractive Quality, it draws and fixes the Beholder, and perhaps is beſt underſtood by Ladies, who ſet a very high * price upon it.

2. *'Tis preferred to Likeneſs*; of this I ſhall give you a remarkable inſtance, *Apelles* having drawn the Picture of *Alexander* the Great, the Emperor reprimanded him for making his Legs crooked; the Painter, to juſtify what he had done, anſwer'd, That Nature had made them

* *Juv. Sat. 6.*

ſo:

ſo: To whom the King reply'd, *Tell not me of Nature, had I paid Nature as I have paid you, I'd have had as good Legs as any Prince in the Univerſe.* We have ſeen wherein Beauty conſiſts, and how it is valued, let us obſerve now how it differs from *Grace*: *Beauty* proceeds from *Symetry* and *Sweetneſs* of *Complexion*, but *Grace* is the Flower of *Beauty*, and reſults not from the Perfection of a few Particulars, but from the Harmony of the whole.

Sect. 4.

1. This ſweet Enchantreſs is made more charming by a fair Complexion, the Speculation of which leads me to conſider the Colouring of Portraits, and the Complexions thereof, and theſe I find are of ſeveral ſorts, according to the ſeveral ſorts of Planets, all which muſt be well conſidered. To adjuſt the imitation of them, take notice then that *the Solar* is Browniſh, between Yellow and Black, mixed with Red.

The *Lunar* is pale.

The *Martial* is ruddy.

The *Mercurial* is a mixed Sanguine.

The *Jovial* is a pure Sanguine.

The *Venereal* is a mixture between Paleneſs and Redneſs.

The *Saturnine* is Swarthy, compounded of Black and Yellow.

2. When the Couch is laid, and the Complexion not exact, *hatch* it lightly over with the Tints that are wanting, till you bring it to an adjuſtment.

3. Let a Ruddineſs like Blood be diſperſed thro'

thro' all the Countenance to keep it warm, yet confine it within the bounds of Moderation; for according to *Lucius Junius* aforesaid, *it must not exceed a Maiden blush.*

Sect. 5.

1. He must also be very mindful to manage the *Clare Obscure* (which is the Ground of Colouring) *with great skill and conduct.* Our first Observation, in relation to this point, shall be of Light, an Object so pleasing as is well worth looking on, tho' it discover nothing but it self.

2. Know then that it blushes in the Dawn of the Day, shines bright at Noon, and grows browniſh in the Evening.

3. In *Sanguine Complexions* it is sharp and shining, in *Phlegmatick* it is dispersed and dilated.

4. Is greater or less, according to its nearness or distance.

5. Is in Young Men *soft, sweet and display'd*, but appears in Old Men *hard and sharp.*

6. Is received by each part or Member of the Figure according to its form, *if long and round*, in a lineal manner; *if square*, in a Superficial; *if Spherical*, in a Circular.

7. This, and reflected Light, may be *made somewhat stronger than they are commonly in Nature*, as was the practice of *Rubens.*

8. Lights, Midle Lights, and Shadows, according to *Armeninus*, ought to be well *ballanced*; but *Corregio*'s Maner was very differ-

ent, *By him the Light was the moſt extended, and with a very good Grace.*

9. The Light then we find can hardly be too much diſplay'd, but it may be too intenſe, for if it be too fair and bright, the Shadows will be apt to be very heavy, and too ſenſible; but in *dead Colouring* the Lights muſt be more lucid than the Life, becauſe allowance is to be made for their ſettlement and change.

10. It is neceſſary alſo to know *how to collect the true Light and Shadow of things*; to do this you muſt ſuppreſs the glaring of the Ray, by looking thro' the hairs of the Eye-lid.

11. *That thing which ſhall be Painted with more of White and more of Black, ſhall ſhew a greater relief and roundneſs than any other*, For this very reaſon I adviſe the Painter to Colour and Cloath his Figures with lively Colours, and as fair as poſſible, for if he makes them of a tint obſcure, they will not be ſtrong, nor ſeem to approach; which happens becauſe the ſhadowes of all Bodies are obſcure, and if you make a Drapery of dark Colours, there will be little difference between your Lights and your Shadows; but in Light and Lively Colours, the difference will be great and very ſenſible.

12. *The things Painted on a clear and light ground, ſhew a greater relief than they would on a dark one*; If then you would have your Figure ſtand boldly off from its Ground, ſo make it that the part fartheſt from the Light, may receive ſome Reflection, for if it be wholly dark in that part, and it chance to meet with a Ground

Ground that is dark, the terms of its Colours remain confuſed, and the ſhaded ſide ſeem mamied and imperfect; for at diſtance we ſee nothing but the parts that are enlightned, the obſcure parts ſeem to be part of the Ground.

64. It remains now that we diſcourſe of *Poſture, Perſpective, Drapery, Correctneſs and By-works.*

Sect. 6.

1. As to *Poſture*, a few obſervations may ſuffice, it being a Topick more fit for Hiſtory-Painting

2. The Body need not be drawn till a Sketch be made thereof, to ſee how it will ſtand.

3. Let the *Breaſt turn contrary to the Head.*

4. Take notice that *the Arm poiſes the whole Body*, and changes the Ponderation thereof, according as it is retired or extended; that the bowed part of a Body loſes ſo much in bending, as the oppoſite gains.

5. Let not *your poſtures be too ſtill and unactive.*

6. *The poſture that beſt becomes a fat perſon is what is free and extended, and a Lean, that which is huddled.*

Sect. 7.

The next obſervable is *Perſpective*: This part, tho' not much regarded by *Portraitiſts*, *is a great branch of their Art.* It ſhould be well underſtood before they begin to draw by ſight: The want of this knowledge runs many into great bunglings and abſurdities, or forces them

to their Rule and *Compaſs*. But according to the Opinion of a late * Author, there is no need of it at all, for that the Body is to be repreſented ſuch as it appears. The Body 'tis true is ſo to be exhibited, but Art is required to help the Eye to ſee rightly; for not the Natural but the viſual Proportion is to be imitated, and it is not enough for a Painter to have the Natural before his Eyes, the Eyes of his Underſtanding muſt be quickned to apprehend it, without this he can never make a Table look deep, for it muſt be done by diminution of the Colours, the knowledge of which is obtained by Perſpective.

2. *The Perſpective that concerns a Painter, is divided into Three principle parts*, The firſt of which conſiſts in *the diminution of Quantity* that is made in the dimenſion of Bodies, according to their ſeveral diſtances. The ſecond is that which treats of the *Weakning of Colours*. The third teaches us to expreſs the *diminution of Senſation*, or the diſcerning of the Figures, by the ſenſibility of the terms of their *Contours*, according to the inequality of their diſtances.

Sect. 8.

1. The next thing obſervable in Portraiture is *Correctneſs*, *a part that diſtinguiſhes it from other Works*; for Portraiture requires a thorough finiſhing, being not accompliſhable under Three Operations, yet ſome things *may be neglected herein to give a greater luſtre to others that deſerve more of our View*; and ſome ſlight

* *Freſnory.*

touches

touches may alſo be given about the parts moſt finiſhed, *to cover and conceal the labour of the Painter*. And tho' Beauty be highly valued, yet Correctneſs is accounted more excellent; Beauty is but the very ſurface of the Fleſh, but *Correctneſs* is the Spirit of the Work.

2. And this *Correctneſs* conſiſts in the Draft and Clare Obſcure, *The Drawing muſt be very nice and exact, but a little more liberty is allowed in Colouring*; you may ſuppoſe the Object to be ſeen by a great Light, and may therefore extend it after the manner of *Corregio*; and as to ſhadows you may obſerve that there are Three ſorts.

1. *Such as are form'd upon the Body it ſelf.* 2. *Thoſe which follow the Body.* 3. *Thoſe that are caſt upon the Body by an adjacent Body.* They that follow the Body are ſtronger than thoſe of the Body that cauſes them, but deminiſh their force as they remove from their Cauſe.

3. In order to more *Correctneſs*, *avoid glaring Colours as much as may be, for without Grandure and Simplicity, a Picture is meer Pageantry*, it is certainly not a good Piece, *and there is no Medium between a good, and a bad*, for Painting, like Poetry, admits of no indifference.

4. But in avoiding one Extream take care you do not run into the other, by dead and mealy Painting; to prevent this *uſe White and Black very ſparingly in your Clare-Obſcure.*

5. In ſhadowing contrive ſome great *Repoſe* for the eaſe of the Spectator, *for a Picture without Repoſe, is compared to a Treatiſe without Periods and Paragraphs.*

6. *The Shadows in Works that are to be ſeen at a great diſtance, need not be thoro' finiſhed*; but to be left as a Maſſe of obſucrity, that they may not divert the Eye from the more pleaſant parts of the Picture, but they muſt not be ſo in Cloſet-Pieces, and ſmall Works.

7. Great preciſeneſs in finiſhing is paultry and pedantick; as you muſt not be careleſs in it, ſo *be not too Solicitous*, for too much concern often hinders the ſucceſs of the Work, fear of miſcarriage cramps the Faculties of the Soul; too much Study does not clear, but puzzles the Mind.

8. Uſe but little *Yellow* among your Carnations, for the yellowneſs of the Oyl ſupplies this in a great meaſure; and for *the better Union of the Colours* (which in Human Bodies is very Sweet) it may not be amiſs to ſtudy the *Priſme*, and to obſerve the Union of Colours in *Flowers*.

9. Conſider the common *defects of Oyl-Painting*, and endeavour to prevent them; the faults are theſe, The Colours either ſhine too much, or are too much fouled and deadned with the Oyl.

10. Be not over nice in Imitation, notwithſtanding the great exactneſs required in *Portraits*, for it loſes all the grace of Nature.

11. Let your *Contours* be large and well incorporated with the Ground, form them according to the Character of the Perſon, but let them not be ſharp, for the reaſons enſuing.

1. The

1. The Eyes of the Beholder produce double Rays, which meet upon that which terminates and rounds the body, ſweetning the acuteneſs of the ſharpeſt Object.

2. The thickneſs of the Air between the Eye and the Object.

3. Every thing is covered with ſomething that ſweetens the harſhneſs of the Draft, as the Fleſh with a downy Skin.

12. Be curious in the Middle Tints, eſpecially in the fainter ſort, for theſe are the *leaſt diſcernable, and the moſt difficult.*

13. Let your Shadows be *warmer than the Life*, or elſe they will deceive you, for due diſtance makes them paler and fainter.

14. If your Shadows are Deep, let them vaniſh inſenſibly, but *they muſt not be ſo ſtrong as to end in Black*, (unleſs in Night-Pieces) and let their ſtrength be according to the ſtrength of the Lights, and *remember that ſtrength without ſweetneſs is Dawbing.*

Sect. 9.

1. After the Figure is drawn and Coloured, it is fit it ſhould be cloathed, ſomething therefore is to be ſaid of Drapery. Garments are of Three ſorts, Woollen, Linen, or Silk, and are provided for theſe ends, for a cloſe or looſe Covering of the Body, and appertain either to Men, Women, or Children. As to their Folds, they are to be ſo order'd (about the Members which they cloath) that on the parts that are moſt enlightned, you may ſee no Folds with a very obſcure ſhadow; and that in the parts

that are covered with ſhades, there be no Fold too much enlightned; and that the *Contours*, and the Maner of the Folds follow the form of the Member which they cover; and the Drapery muſt be ſo caſt, that it appear not to be *a Garment without a Body*, a Heap or Huddle of Stuff without Support, as we ſee done by many, who are pleaſed to collect a great variety of Folds, in ſuch ſort as they fill and encumber all their Figures, not minding the uſe for which the Stuffs were made, which was to cloath and deck the Body, and not to *ſwell and over-load it*; as if the Body was a Belly only, and the Limbs but ſo many blown Bladders.

2. I will not ſay nevertheleſs, that fair and large Folds muſt be neglected, but only that they muſt be judiciouſly placed, according to the compoſition of the Members, and above all that the Painter be careful in Works of many Figures, to make them as *various* as he can; in ſome, groſs Folds, as appear in thick Cloath, in others, ſmaller, and ſomewhat ruffled, as in Silks and fine Stuffs.

3. As to the Colours of Drapery, *they muſt be ſo broken that they may not eclipſe the Light of the Carnations*. Nor need they be of the richeſt ſort, for the Majeſty of Drapery does not conſiſt in the Beauty of the Colour, but in the Noble diſpoſition of the Folds.

4. In the next place we ſhall touch upon *the Nature of Drapery*. Many Painters have a fancy to make their Draperies very obſcure, with

with ſharp angles, after a cutting Maner; others follow a Maner more ſweet, with angles almoſt inſenſible, and ſome make them without any angles, contenting themſelves only to make them bend a little.

5. And now we ſhall ſhew *how to adjuſt the Folds of Stuff.* The part of the Drapery that is fartheſt from the Place which forces the Folds, ſhall always more approach to its Natural form, ev'ry thing would be kept in its proper ſtation, it follows then that a Stuff of equal ſtrength and thickneſs, has a tendency to remain flat, and quits not its form unleſs conſtrained by ſome fold. The Folds ought to ſhew by the Form of their Contours, the Poſture or true poſition of the Figure: But if you repreſent Figures cloathed of diverſe Stuffs one upon another, it is not requiſite that the uppermoſt obſerve this Rule, but that it adorn the Fleſh, and be of ſuch a thickneſs as is moſt agreeable to the quantity of the Drapery, the Folds of which, as they muſt be multiplied on that ſide the Limbs bend and contract, ſo they muſt be enlarged on the other ſide. And it is to be remember'd that Drapery *muſt be conſidered, and drawn after the thing itſelf*: If you would repreſent Cloath, draw the Folds after the Foldings of Cloath; if Silk, diverſify them according to the Rufflings of Silk, and *draw not, as many do, after Models covered with wet Paper, or thin Skins*; for theſe may very much deceive you.

6. The

6. The Painter alſo muſt obſerve how the Eye ſees the Folds about the Limbs of the Body; the ſhadows of ſuch Folds are ſo much the more obſcure, the more directly they confront the Eye with their concavities; from the Bottom of which the ſaid Shadows are produced. I mean only when the Eye is placed between the dark part, and the light part of the Figure.

7. It is moreover required of Drapery, *that it diſcover ſome part or Member of the Body for the Variety of Objects*, and this I gather from *Teſtling*'s Accademical Diſcourſes, 29, and that its Folds muſt imitate the branching of a Tree.

8. Take notice alſo that *but little of it muſt be given to Boys*, for fear it deſtroy their ſprightlineſs and agility, and that that very little muſt be looſe and flying for the ſame reaſon.

9. And let the Drapery of Angels be always *fair and ſhining*, to expreſs and illuſtrate their Natural Purity, and of changeable Silk for the greater pleaſantneſs and diverſity.

10. Where much is to be uſed, carry backward and *into the ſhade what quantity you can, that it may not hurt the Eye of the Picture*; and learn the Art of well *Attiring and Dreſſing* of Figures, for Dreſs is no mean Circumſtance, and remember always that that *Dreſs is the beſt which is moſt looſe, free and neglected*, and comes the neareſt to an Un-dreſs. And that ſuch an attirement *needs no enrichment* of Gold, Pearl, *&c.* and wants not its charms, but the contrary ſort is heavy and offenſive.

11. But

11. But the uſe of the *Layman*, which ſupplies the various Sketches of Drapery, will ſupply the reſt.

Sect. 10.

Having done with the Drapery which cloaths and decks the Body, we ſhall conſider how to make a ſuit of Armour, a ſort of covering that guards and defends it

It is to be obſerved then, that Armour is of Two ſorts, *Light and Dark, its Colour is ſeldom proper but accidental, according to the Colour of the Neighbouring Objects; the luſtre of it is hard to be imitated exactly.* Such as make it with pure White cannot reach its true Tint, beſides that Colour, if it be not very well allay'd, is ſubject to turn yellow: *The ſaid White then is to be broken with a touch of Verdigris, or Pink,* after a ſparing maner and with abundance of caution, by reaſon of their mutability, but if this be once done with care and skill, it amply compenſates for all the trouble, by a very good effect, and *ſuch as is ſomewhat ſingular.*

And ſince Armour is ſuch a ſhining Body, it is neceſſary to *Beautifie it with variety of Reflections,* and that this may be done in full perfection, it is fit that you copy it after the *Modell,* or a Suit of Poliſht Armour.

The Middle Tints of it bordering upon the Principal Lights are ſometimes an exact Azure, but commonly blewiſh; but the Colour hereof is of no great importance. The matter of moſt moment, *is that it be not made too heavy.* The darkeſt

darkeſt parts may be tinged with Jndigo and Lake.

Sect. 11.

In the laſt place we will take a Tranſient View of its Scene-Work and Decorations: *Theſe are By-Works, or Circumſtantial Ornaments*, and are of divers ſorts, but the chief are ſuch as follow.

1. *Beautiful Architecture and Sculpture, or fragments thereof, Land-ſcape, Rocks*, &c. *Or*,

2. *Fine Trees, as Orange, Jeſſamine, Grenadiers*, &c.

3. *Stately Flower-Pots.*

4. *Rich Veſſels.*

5. *Pleaſant Fountains.*

6. *Wild Caſcades, or Water-falls.*

7. *Great Earthen Jars embelliſht with Bas-Relief.*

8. *Gruppas of Fruits and Flowers.*

9. *In the management and diſpoſing of ſuch Collaterals, take care that they do not outſhine the Principal*; but that they be done with ſo much ſlightneſs and facility as to illuſtrate and exalt it.

CHAP.

CHAP. XVII.

That a Painter has no greater Task than Hiſtory ; *how wary he ought to be in this : Of many uſeful Advertiſements about* Compoſing. *Of the* Force and Union of the Colours, *and how ſerviceable they are to accompliſh his End.*

IN ſhort, I ſhall not ſpare to ſpeak my mind with freedom. *No Man alone is ſufficient* (I think) *for Hiſtory* of any Moment, as that in Palaces and other honourable places, unleſs he is abſolutely Maſter of his Art, of a lively Spirit, a great Genius, well experienced, and very diſcreet, vers'd both in the *Antique and the Natural*, and alſo in the Works of the moſt Eminent Painters. Now it muſt be conſider'd what is conducible to the good effect of Hiſtory.

1. Firſt then, the Painter ought to form in his mind the *Faireſt Idea* of his intended Work, and do nothing without due ſtudy and conſideration, and muſt have regard to the Place where the Piece is to be fixed, muſt obſerve the height and diſtance thereof, and ſee that it yield a convenient Light.

2. He muſt alſo take care of the Collocation of his Figures, muſt ſee that they be well *diſpoſed*, and not only ſo, but that they be *well degraded* too ; the latter is done by the means of a Central point. and the interſection of Lines, as

in

in the Perſpective of Churches, and the central Point muſt not be put at random, but according to *Leo Baptiſta, muſt be ſet as high from the Baſe Line, as the height of the Figure that is neareſt to the Eye.* And I find by thoſe that have conſider'd the matter, that *Raffaell, Julio Romano, Baldaſſar of Siena and Daniello, practiſed the ſame, or rather ſet it ſomewhat higher, which had a better effect*, but it cannot be rightly placed without skill in Perſpective.

3. When many ranks of Figures are diſtinctly ſeen as in Churches, where ſome are very diſtant from the firſt, there the point muſt be raiſed ſomewhat higher than is uſual.

With this Point the Proſpect is driven far off, and the plane degraded, upon which the Building and Figures are placed, and is called in the Opticks not only the *point but the Eye, the Center, the Horizon, and this is the Principal and Foundation of the Art of Perſpective.*

4. Many other precepts are neceſſary to his aſſiſtance in a work of ſo great weight and difficulty; and becauſe an Artiſt does naturally bear too great an affection for his own Works, It is therefore adviſeable that he ſubmit them to *Cenſure* and *Correction*, and not truſt too much to himſelf.

5. Yet muſt be not ſhew his Works to ſuch as ſay one thing and believe another, that will Flatter and impoſe upon him, not regarding the Truth, but to a Perſon that is Sober, candid, and a Competent Judge, that will tell

him

him of his Faults, and not commend him to his Face, and Laugh at him behind his Back.

6. *Nor muſt he truſt ſo much to the Judgment of another, as to forget his own.*

7. But ſo let him Manage and conduct his Works, that they may at once delight both the Author and Spectator, and in order to this he muſt thorowly conſider, the *Poſtures and the Motions*, of his Figures as matter of great importance and make every thing appear ſenſible and diſtinct to ſhew the Strength of his Judgment and reſolution.

8. Yet he need not much regard that overnice Precept, of making *every Face very different from another*, becauſe the main effect of *Hiſtory* proceeds from Poſture; and as little pleaſes me that *Whimſical notion, that an extraordinary and myſterious Figure, muſt be made in every Hiſtory*; for Hiſtory does not need a Pompous and Gigantick Maner, nor extravagant conceits, but *is better expreſſed by the Study of the Antique, and the Works of renowned Artiſts*; Where he may ſee, in every part, ſome extraordinary Grace, in the *Drawing, fine Invention, in the Compoſition Order, in the Motions Congruity in the Habits Variety, Pleaſantneſs and Richneſs.*

9. But to avoid *indecorum*, he muſt apply his Colours to the degree and quality of the Perſons he repreſents; in *Painting Men that are Old, Philoſophers, Poor, Melancholy, and Grave*, he muſt uſe ſuch Colours as are ſad, and deprived

prived of Vivacity, not only in there *Fleſh*, but alſo in their *Drapery*, for the better Suiting of which he muſt know that *White*, *Purple Gold Colour Red* &c. Belong, to Monarchs Popes, Cardinals and Grandees *&c.*

Roſe Colour, *Light Green*, *and Light Yellow*, *appertain to Virgins*, *Young Men* , *Harlots* &c. *Fine and Glaring Colours to Buffoons*, *Scaramouches Mimicks* &c.

10. And tho' he underſtand the concordance of Colour, yet muſt he not preſently run into a Fury, to ſhew at one Stroak all that he knows, but make a Leaſurely progreſs, and conſider ev'ry thing from the beginning to the end. *Muſt have the Perſon he repreſents firſt form'd in his mind*, and then he muſt conſider what aſpect fits him beſt, and what Poſture is moſt becoming.

11. He muſt alſo give a Spirit and Vivacity to his work, Drawn from lively mixtures, and from the aſſiſtance, of the *Natural*, for *from thence is taken*, *by long Practice*, *and a good judgment*, *the Beauty*, *Delicateneſs and Tenderneſs of of the Fleſh* ; after this may be given the Nobleneſs, and graceful Simplicity, and not as ſome make their Nudities appear, licked and dawbed, which happens by reaſon of the ill union of the mixtures.

12. As variety of tints is requiſite in Carnations, ſo is it in Drapery, eſpecially in the Lights, and more particularly in Changeables and *thoſe pleaſe me beſt that are Grave*, *and full of Majeſty uſed by Raffael*, Shadowing a dark Roſe Colour

lour with *Murry*, and in ſhort ſhadowing all the Colours with ſuch as had affinity and friendſhip with them, according to that Maner of *changing more grave*; by this means he more eaſily accorded the variety of Draperies, and the Lights remained leſs offenſive, and all his Figures well dreſſed.

13. *Beautiful and lively Colours* muſt alſo be put in the Principal Figure, to bring it forwards, as more conſiderable than the reſt; and thoſe Figures that retire muſt looſe their Colour, according to their diſtance, and be more ſweetly ſhadow'd; for the more theſe go back, the more the others will come forward, and diſcover themſelves more ſenſibly, by the greater contrariety.

14. But to ſay no more of Colouring, I ſhall ſhew what is conſiderable *in Poſture and Geſture*. Let him know that every Figure muſt do his own Office, let him always have an Eye to Congruity, which is nothing elſe than that which agrees with the Perſon, the Habit, the Quality, *&c.*

Let Old Men be grave.

Ladies, beautiful.

Children, ſprightly and ſportive.

Souldiers, bold and brave.

Let a Virgin be fair, modeſt, humble, freſh, tender, plump, with hair that is light, ſhining, waiving, and airy; and let her Drapery be beautiful, pleaſant, diverſify'd, and new.

15. Expreſs in *Young Men* that readineſs and vivacity that is ſhewn in all their actions, and

in *Children* Childiſh Poſtures, with a chearfulneſs that ſprings from Simplicity, and let them be led and conducted by others; *let them be fleſhy, tender, and delicate*, and let every other thing be in its kind perfect, and not one part finiſht to the detriment of another, for ſome there are that finiſh only one or two Figures, and ſo make their Works ungraceful and diſagreeable.

16. And take this Caution, *uſe no Black in your Work, unleſs in Extremity*, as being a Colour moſt fowle and unpleaſant: And when you are ſomewhat tired with a Work, apply your ſelf to ſomething elſe, and return not to it till your appetite returns.

17. Laſtly, review and examine whether any thing be wanting in any branch or part of the Work, as in the *Compoſition*, the *Union*, the *Proportion*, the *Diſtinctions*, the *Variety*; the *Actions*, and *Paſſions*, *and conſider thoſe things that give the Majeſty, the Force and Spirit to a Piece.*

18. It has been ſaid of Painting, that it is like Muſick, *beſt in Concert.* Hiſtory-Painting is that Concert, comprizing all the other Parts of Painting, and the principal end of it is to move the Paſſions.

19. But 'tis ſaid alſo to be *very difficult*; ——*The more commendable*; and the Painter is obliged to be the more careful.

20. He muſt ſee that the Table be *duely ballanced*, not one ſide charged and the other empty. *That the work be embelliſht with variety*

of

of Objects, for the Eye is refreſht with ſuch variety, eſpecially when diſpoſed without Confuſion.

21. *The Lights of the Gruppas* are ſo to be managed that all the *Lights of them* may ſeem but one, and all the ſhadows but one.

22. *Its half Figures anſwer to abruptneſs in Rhetorick, and its bold ſtroaks reſemble zeal in an Orator.*

23. In point of *Poſture* obſerve, that if the hand be held up on high, all the reſt of the Parts on that ſide of the Body will follow this Motion, even to the Heel.

24. You may likewiſe take notice in point of Expreſſion, that it is of Two ſorts; *of the Subject in general, and of the particular Paſſions*; and that ſuch Circumſtances as are not abſolutely eſſential may be waved and neglected.

25. Look upon *Indecorum* as very ridiculous; the abſurdity hereof you may plainly ſee in *Baſſan* s Prodigal Son, *Teſtling*'s *Academical Diſcourſes*, p. 19. Where the Principal Figures are ſmall and remote, and the Circumſtantial, as People dreſſing the fatted *Calf*, have the Principal place: This is ſuch a *Licence* as I can call by no other Name than *Hyſteron Proteron*, a Prepoſterous Diſpoſition; whereas the uſe of *Licence* ſhould be only for Ornament. We find alſo in the ſame Author the like Incongruity in another Piece, by *Brugell*, and that is, In the Repreſentation of one of the moſt important Actions of *Magdalen* the great Penitent, where the Capital Figures are retired into the *Lointains*, and

divers indifferent Perſons placed in the foremoſt part of the Table; of which ſome are playing, ſome fighting, and among the Crowd a *Pick-Pocket*, upon which the Eye is more attracted, than upon the Principal Subject.

26. Nor muſt the Painter only mind *Decorum*, but *Veracity* alſo. He muſt be as faithful in his Repreſentation as an Hiſtorian in his Narration.

27. And his Conduct muſt be ſuch that the *middle of his Table be always moſt charged*, tho' for no other Reaſon but to unite and connect the variety of Objects, and his Figures muſt be remov'd from the Ground-line Two degrees.

28. If *Union* be not well obſerved, the Conſequence will be this, *The Piece will be diſcordant and inharmonious, and every Figure will look like a ſeparate and diſtinct Picture.*

29. But to prevent miſtakes, know that Union is not only the joining and according of different Colours, as that of Hair, Fleſh, Drapery, *&c.* but alſo of diverſe Objects; ſo *Vaſari* defines it in his Lives of the Painters, *lib. 1. p. 46.*

30. In all fierce *Lights the Union muſt be great*; Bodies that are together, receive one from the other the Colour that confronts them, and reflect that which is proper to themſelves to their neareſt Neigbours, and hereby mutually contribute to their Union.

31. And in this work of Hiſtory *fore-ſhortning* cannot well be avoided by reaſon of the great variety

variety of action, and eſpecially in Battle-Pieces, where the Motion is violent, and the contorſion of Limbs very common.

32. In the diſpoſition of the whole, he muſt take eſpecial care that *the Table at the firſt ſight make a full diſcovery of the quality of the Subject*; as for inſtance, If the Subject be of Joy, every circumſtance of the Piece muſt contribute to the full expreſſing of this paſſion, in ſuch a manner that it may cauſe a kind of Sympathy in the Beholder. If it be a Mournful Subject, ev'ry thing therein muſt be affected with Sadneſs, and ſo of other Subjects.

CHAP. XVIII.

Of ſome Univerſal Rules, and of ſuch as are neceſſary to a good Painter.

1. HAving diſcourſed of certain Precepts appertaining to *Hiſtory-Painting*, we ſhall now ſpeak of ſome other Advertiſements that are common to all ſorts, and the firſt ſhall be this, That in making of a Figure, in whatſoever poſture it be placed, you muſt *ſhow the Muſcles more eminently in the parts moſt exerciſed*; in the other parts let them be ſweeter, as in parts that ſuſtain not the weight of the Body, *and you muſt join to the defect of Nature, the force of Art, as to repreſent to the Eye the quadrature of the Members, in a Perſpective*

Maner, but ſtill keeping to the likeneſs of the *Natural*.

2. It is next to be adviſed, that after the Invention is made and Eſtabliſhed, *that you introduce no fierceneſs among the inner parts*, but obſerve the form and order thereof, according to the Natural where fierceneſs is not ſeen, unleſs in the ſeparating one Body from another.

3. Be not too haſty in diſpatching of your Work, do not *Mark or delineat too ſoon*, before there be a ſoft and fit Couch to receive it.

4. *Diſintangle your ſelf as much as may be from the vicious Practiſe contracted by you in your greener years*, leſt by continuance of your Error, your fault prove your puniſhment.

5. *Suffer no Piece to be long in Drying.*

6. Let your touches be *bold and quick.*

7. Remember *that the Work Diſcovers the Author*, —*Sic linea prodit Apellem.* Let this conſideration incite you to thoro finiſhing.

8. *Value your time above the coſt and price of your Colours*, and ſpare not to waſte the latter to gain or ſave the former. 'Tis no good Husbandry to ſtarve a Picture to ſave charges; beſides, *thin Painting is neither Beautiful nor holding.*

9. *Obſerve that all the ſeveral Maners of Painting are reducible to Three ſorts, as are the Orders of Architecture, Maſculine, Feminine, and Juvenil.*

10. *Let the Borders of your Figures be well Coloured, and you need not be ſollicitous about the reſt.*

11. Look

11. Look upon *Dead Colouring as a kind of Sketch*, that blots out, changes, and re-changes without reſtraint.

12. *Accuſtom not your hand to a ſhort and fretting Stroak*, for this lays the Colours very uneven and is apt to foul them.

13. *In the firſt Operation give fullneſs of Colour.*
In the Second, Beauty and Reſemblance.
In the Third, Spirit and Vivacity.

14. *Reduce the Art to as great ſimplicity and eaſineſs as you can*, for the freer the Pencil the greater the Charm.

15. And laſtly, *Let no ſingle Colour in any Piece or Table very much over-rule the reſt, if it may be avoided*, for this deſtroys the Harmony of the *Per-tutto*.

CHAP. XIX.

Of ſome Advertiſements about the Compoſition of Battle-Pieces.

1. IT is certain that a Painter will little deſerve the name of Prudent, *that paints a Battle without Natural obſervations, and agreeable Characters*: Wherefore to avoid this fault, we ſay he muſt firſt conſider *the Plan or Seat of the War*, which muſt be without Trees or Rivers in the middle of it, and other matters that may hinder the Sight: Nor muſt he paint one Army on a Hill, and another in a Plain. Nor draw

after his own fancy, but according to Hiſtory; *yet near a Hill or Wood he may place it without queſtion, as alſo near a River.*

2. In the next place he muſt conſider *the form of an Army*; for the *Spaniards* obſerve a ſquare Figure, the *Turks* an half-Moon, the *Romans* a Diamond-Square, *&c.*

3. In the Third place he muſt conſider *the Veſtments and Habits of the Souldiers*: the *Turks* uſe a long Robe down to their heels, and a Turbant on their Heads; the *Italians* and *Spaniards* uſe a ſhort Coat, and ſo according to the uſage of every other Nation.

4. In the Fourth place he muſt regard *the Arms that are in uſe*: the *Turks* uſe a Bow, the Semiter, the Moſquet, and the ſhort Lance: The *Italians* uſe the Balifter, the Arquibuſſe, the Muſquet, the Pike, the Spear, *&c.* and that the *Turks* alſo uſe no defenſive Armour, but a Shield in the form of a Half-Moon, and the *Italians* uſe a round Shield, the Target, and a Coat of Mail, and all ſort of ſtrong Armour.

5. The Fifth Advertiſement concerns *their Maner of riding*, The *Turks* Ride ſhort, the *Italians* with long Styrrups, the ancient *Romans* uſed neither Saddle nor Styrrups, *&c.*

6. The Sixth touches *the Fortifications of both Camps*, as Rampires, Bulwarks, Intrenchments, *&c.*

7. The Seventh is concerning *the Artillery before the Two Armies*, and the Souldiers that guard it.

8. The

8. The Eighth, that he paint the *Horſe poſted on the ſide of the Infantry, oppoſite to the Cavallry of the Enemy.* All theſe and other conſiderations a Painter has to obſerve in this firſt part of a Battle-piece.

9. But the moſt conſiderable part, is to form and pourtray *the moſt eminent Souldiers,* which muſt be drawn of Eight or Seven Heads, their Shoulders broad, ſtrong, and Muſculous; their Arms and Legs groſs, ſo that nothing Sweet or Tender may appear in their Bodies, but let them be fierce, ſtout, and terrible; this I intend of the common Souldiers, excepting the *General Officers*, who muſt be repreſented *Sprightly, Noble, and Brave.*

10. So much for the firſt part of the Picture: Let us ſee now what muſt be done in the ſecond part, which is the moſt Active and moſt conſiderable; here the *Slaughter muſt be repreſented that the Artillery has made in both the Armies,* by ſhewing in the Air, Heads, Arms, Legs, and half-Bodies, carried upwards by the violence of the Cannon; and on the Plain Souldiers Scattered ev'ry where, Pieces of dif-member'd Bodies, torn Standards, and Bloody Arms: Nor muſt he fail to expreſs the Smoak of the Artillery, and a Storm of Firing from Muſquettiers.

11. He muſt be careful alſo to make the Fight *ſharp and Couragious on both ſides,* but on one ſide paint them forced to fly and ſcamper, and in the other the Conquerors purſuing the Victory

12. It

12. It would be well to feign *a Part of the Horſe broke by the Foot*, and the Souldiers embarraſſed and mightily diſorder'd with a horrid Slaughter.

13. In the Colouring of which Slaughter lies the *Third part of the Picture*; and herein he muſt conſider, that the Fleſh of the Souldiers be ſuch as is ſeen in Men of a Cholerick conſtitution, but varying the Tints, for all have not Choler in the ſame degree.

14. The Captains, Collonels, *&c. muſt have Red and jolly Faces*, when they Fight, to ſhew their Gallantry and Metal.

15. In them that *fly a pale Colour* muſt be ſeen to expreſs their Fear, and in the dead a Livid and Liteleſs Colour.

16. In giving the Lights, the Painter muſt alſo take this into conſideration, That he *make not the Light to ſtrike upon the Eyes of either ſide.* For by this that Army would be half conquer'd, and this wary Generals have always avoided. Nor *muſt he give the Light on their Backs*, but on one ſide only, which obſervations I have gather'd from the Examples of *Raffael*, *Titian*, *Polidoro*, and many others.

CHAP.

CHAP XX.

Advertiſements about a Sea-Fight.

1. WE have treated ſufficiently of the Obſervations touching War, and of a Battle by Land, now we muſt paſs to ſome Notes and Remarks about a *Sea-Fight*: Firſt then, he muſt conſider *the condition of the Navy*, its Warlike Furniture and Proviſion.

2. In this kind of Battle, *ſome muſt be ſeen throwing their grappling-Irons on the Enemies Ships* that are near, others applying themſelves to Firing, ſome Fighting with Naked Swords, with one Foot on one Veſſel, and the other on another; ſome boarding the Enemy and cutting down their Maſts and Rigging, ſome Ships flying, and ſome charging afreſh, *&c.*

3. He muſt alſo ſhew *in the Conquer'd party Fear and Submiſſion*, with Arms acroſs, begging their Lives of the Conqueror, with their Weapons at their feet, yielding themſelves Priſoners: Others thro' fear caſting themſelves into the Sea, and ſome cruelly Wounded, cut in pieces, and thrown over-board; ſome ſtanding about the Main-Maſt amaz'd and Stupify'd, others running to and fro, and ſome taking the Seas and ſwimming over to the Enemy.

4. In ſhort, other Methods there are of framing Sea-Fights, *as are excellently expreſſed in Drawings*, by *Gio Baptiſta Mantouano.*

5. As

5. As *to the Motion and agitation of the Ships*, make the Water boyling and foaming about them, ſhew ſome of the Men tumbled over-board, and ſeeking for Succour: Let the foam be tinged with Blood, and let dead Bodies, Limbs of Bodies, Splinters, and Garments, be ſeen floating upon the Waters.

6. And omit not to expreſs *the juſtling of Ships*, Broken Sterns, Maſts ſplit, Yard-Arms ſhiver'd, and ſhatter'd Sails; Fire and Smoak, Wounds and Outcries, and great danger of Drowning. Some Ships ſtriving to ſuccour the diſtreſſed with great fury and intrepidity, rebutting and beating off the Enemy. Shew Garments rent and torn in the buſtle, and ſome ſaving themſelves on broken Planks, and ſome by Swimming; ſome by catching hold of Ropes, ſome by hanging about the Stern, ſome upon Barrels caſt into the Sea, and ſome by the Skiff that runs to and fro on purpoſe to relieve them. *Some Ships he muſt ſhew diſengaging themſelves from the Grappling-Irons* of the Enemy; great Courage on both ſides muſt appear, and the Victory ſeem a little dubious; in one of the Ships, about the Main-Maſt, he may ſhew a *great Slaughter*, with heaps of dead Bodies. He muſt alſo feign *the half of ſome Ship blown up into the Air*, where he muſt expreſs a thick Smoak, mixt with ſome Flame and Sparks of Fire, and in the Light part of the Combuſtion muſt be ſeen ſome Heads, Arms, Hands, Feet, half burnt, with diverſe Splinters of Wood, and Pieces of Armour and Ammunition,

and

and *the other half that remains in the Water all in Flames* in a moſt dreadful manner, and beginning to ſink, where he muſt ſignify great confuſion in the Perſons left on board, that are in Two extream dangers of being burnt or drowned, and demonſtrate the ſeveral ſhifts they make to eſcape it, as by means of the Long-Boat, *&c. And ſome Ships that are burnt may be ſeen to ſet on fire their Neighbours.* By theſe and other like Motions and Methods, the ingenious Painter may expreſs the fineneſs and pregnancy of his Wit.

CHAP. XXI.

Advertiſements about a Tempeſt and Sea-Wreck.

1. WHen the Ships and Veſſels of the Adventurous Marriners are *Stormed by Wind and Waves*, the Painter's Judgment is ſeen in a true expreſſion of it. He muſt ſhew the various poſtures of the fearful, and of the perillous, the ſweet embracements of different Bodies, *like that of Moon Light and flaſhes of Fire*; the face of the Heavens overcaſt with thick darkneſs, the Air inflam'd, and the Clouds chaced and driven with the Wind.

2. On the contrary downwards muſt be repreſented the beating of the Waves after a furious maner, *all in froath and foam*, with Thunderbolts falling among the Sails, and making great

great deſtruction. He muſt ſhew Streamers toſſed to and fro in the Air, Maſts broken and lying croſs the Ship, the Sails ſhatter'd, the Shrouds torn, and the Hulk of the Veſſel rending aſunder.

3. All above Decks *muſt be wet with the Sea from below*, and the Rain from above, and ſome of the Men ſtand obſcurely, as in a Grotto, trembling and deſpairing of any help or relief. The Waves riding over the Deck, and the Prow and the Stern of divers Ships claſhing againſt each other.

4. Other Ships he muſt ſhew *toſſed and rais'd on high againſt the moſt raging part of the Sea*, and the lower part of them to ſeem a ſinking, and ready to be ſwallow'd up, as alſo the fright and Confuſion of the Sailors, upon the apprehenſion of their danger; at a diſtance the Waves may ſeem to riſe ſo high as if they touched the Clouds, and about the Ship to ſeem like Mountains.

5. Some of the Men *muſt ſeem thunder-ſtruck* with the combatting of the Wind and the Waves, and others not being able to ſtand for the violence of the Ships Motion, lye down and crouch themſelves into a heap; and if there be any Women, they muſt appear lamenting, and wringing of their hands.

6. And laſtly, he muſt ſhew *ſome one Pilot abandoning the Helm*, and giving up his Ship as a ſpoil to the Seas; and muſt bring the *Cock boat* into view, and ſhew every one haſting to enter therein, and others endeavouring to cut the

Rope

Rope with which it is tied and faſtned to the Ship; and ſome that are enter'd by meer force, killed without Mercy, to ſave the reſt.

7. He may alſo ſhew *another Ship thus abandoned and ſplitting upon a Rock*, the Main Maſt fall'n, the Sailors throwing themſelves into the Sea, ſome hanging on broken Maſts, ſome on Yard Arms, ſome on Planks, *&c.*

CHAP. XXII.

Advice about the Agreement and Diſagreement of Pictures in reſpect of the Place and Quality of the Perſon.

I have already treated of *Drawing*, *Invention*, *Light*, *Shadow*, and *Colours*, and of the true way of uſing them in Hiſtory.

Now, with as great brevity as I can, I ſhall ſhew the Method able Painters have taken *to ſuit their Works to the quality of the place and perſon*, which is very neceſſary; for other ſort of ſubjects are required in a Palace or Publick Edifice, than in a Private Houſe. In one the Works are ſeen afar off, in the other nearer, and are made either for *Delight*, *Remembrance*, *or Ornament*: But the ſame ſort of Works that agree in a City, may not be ſo proper and convenient for the Country. *The Perſon is alſo to be conſidered* for whom the Work is made, which muſt be varyed accordingly; ſome affect the Pleaſant

part,

part, others the Ornamental; but the better ſort, that which is moſt uſeful, and moves the Mind moſt. He *muſt not aim to pleaſe the vulgar, but the Noble and refined*, nor meerly to pleaſe but to profit alſo; for as in Poetry, ſo in Painting, he is the moſt accompliſht that mixes things of uſe with things that are delightful.

CHAP. XXIII.

Advertiſements in Painting the Roofs of Palaces, Chappels of Palaces, &c. Of the diverſe ſorts of Roofs. What meaſure is to be taken in reſpect of the Place or Form of the Building, and what maner of Figures are moſt fit for it.

1. NOw follow the Roofs which cover the whole Body of the Palace, *the moſt of which are Arched, but ſome are Scolloped, and many are Croſs-arched.*

2. It ought then to be well conſider'd and contrived that the *View be not taken on the wrong ſide*, but that it anſwer the Common View, and Ordinary Lights. I ſay this becauſe the Work herein made is frequently Hiſtorical, and ſome Hiſtories are ſeen, where the Head is put where the Feet ſhould be placed; my general advice then ſhall be, that in all Arched Roofs that he begin the Capital Figures of Hiſtory in the middle part of the Vault, and plant them againſt the Principal entrance of the Place, and

ſet

ſet the other Hiſtories and Figures out of the Middle part, on each ſide.

3. Here may properly be Painted *the Four Cardinal Virtues.*

4. *The Triumphs of* Julius Cæſar.

5. *The Fables of Poetry*, which may be apply'd to the Character of the Prince, or ſome of his Anceſtors.

6. And if it happen to be the Roof of a Chappel, he *may point ſome Hiſtory of the Old or New Teſtament*; and of this I cannot bring a more authentick Example, or of greater Note, *than that of* Michael Angelo *in the* * *Grand Pallace*, the greatneſs and perfection of which is known to moſt Profeſſors; where he (as is plainly ſeen) after the maner aforeſaid, began in the middle, when *God divided the Light from Darkneſs*, and followed the Hiſtory of the Creation of the World to the end of the Deluge, and *Noah*'s inebriation. And on the ſides are ſeen Prophets, and the Sybells, and other ſmall Hiſtories of *Counterfeit Braſs*. And there are ſome Nudities very well Coloured, which ſit upon certain Seats or Bottoms, in various poſtures; ſome of which hold in their Arms a bundle of Oaken Leaves, alluding to the Arms of Pope *Julius* the 2d, who cauſed them to be Painted, and *they are expreſs'd with abundance of Artifice.*

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* *Vatican.*

7. It is likewiſe obſervable that *Perin* held the ſame Method in St. *Marcello*, in the Arched Roof of a Chappel, where he figures in a Square placed in the Middle, the *Creation of Adam*, and on one ſide the forming of *Eve*, and on the other the Four Evangeliſts.

CHAP. XXIV.

What Pieces are fitteſt to adorn a Library.

1. HEre may be Painted *the Diſputation of our Saviour with the Doctors.*

2. *The Three Theological Virtues, Faith, Hope, and Charity.*

3. *The Protraits of the ſeveral Fathers of the Church.*

4. *The Seven Liberal Arts.*

5. Apollo *and the Nine Muſes.*

6. *Poets Writing.*

7. Democritus *and* Heraclitus.

8. Seneca *teaching* Nero *to Read.*

9. *The School of* Athens.

10. Duns Scotus, *&c.*

11. Alexander *and* Diogenes.

12. Homer *diſgorging, and the Minor Poets licking up his Vomit*, &c.

CHAP. XXV.

Of the Painting moſt proper for Halls and Parlours.

1. IN theſe Refectories may be repreſented *the Four Elements.*

2. *The Hiſtory of great Feaſts, as* Abraham *entertaining the Angels,* &c.

3. *The Miracle of the Five Loves and Two Fiſhes.*

4. *Banquet-Pieces.*

5. Baucis *and* Philemon.

6. Bacchus *and* Ceres, *Satry's Carouſing,* &c.

7. *Hunting-Pieces.*

8. *All ſorts of Landſcapes.*

9. *Pieces of Fiſh.*

10. *Pieces of Fowl.*

11. *The ſports of Children.*

12. *Fruit-Pieces.*

13. *Pieces of Drollery.*

14. *Pieces of Perſpective.*

15. *Pieces of Minſtrellſy,* &c.

CHAP. XXVI.

What Pieces are fitteſt for Royal Pallaces, Town-Houſes, &c.

IN Pallaces and other Publick Places, built for State and Magnificence, all Prince-like and Heroick Actions may reaſonably be repreſented.

1. *Such as War, Sieges, Bloody Battles, Victories,* &c.

2. *The Labours of* Hercules.

3. Scipio *fighting againſt* Hannibal.

4. Æneas *againſt* Turnus.

5. Cæſar *againſt* Pompey.

6. *The Adoration of the Three Kings.*

7. *Great Maſters of War, as* Charles *the Great,* Charles *the* 8*th, and* Charles *the* 5*th.*

8. Achilles *diſguiſed in the habit of a Virgin and ſurprized by* Ulyſſes.

9. Scipio's *Chaſtity.*

10. Pallas *chaceing* Mars *and* Diſcord, *&c.*

11. *Portraits of Ambaſſadors and Miniſters of State.*

12. *The Proſpect of great Cities, Royal Navies, Cavalcades,* &c.

13. *Pieces of Trophies.*

14. *Views of Caſtles and Fortifications.*

15. Peace *and* Plenty.

16. Neptune *and* Thetis *with Sea-Nymphs and* Tritons.

17. Tomyris

17. Tomyris *and* Cyrus.
18. *King* Solomon *and Queen* Eſther.
19. Perſeus *and* Andromeda.
20. *The Raſhneſs of* Phaethon.
21. *The Judgment of* Paris.
22. *The Portraits of Celebrated Beauties.*
23. *The Rape of* Helena, &c.

CHAP. XXVII.

What ſorts of Pictures *are uſually painted in* Fountains, Gardens, Chambers, *and other places of pleaſure, and of Muſical Inſtruments.*

REgard being had to Convenience and Correſpondence, the Fountains of fair Buildings may be adorned.

1. *With the Fables and Devices of Love.*
2. *With the Transformation of Goddeſſes and Nymphs*, and other pleaſant things.
3. Suſanna *and the Elders.*
4. Diana *a bathing, accompany'd with her Nymphs.*
5. Vertumnus *and* Pomona.
6. Pegaſus *with his Feet making* Helicon *to overflow.*
7. Arethuſa *turn'd into a Tree, for the loſs and departure of her fair* Narciſſus, and the like Inventions.

8. As to Chambers, he muſt be careful to avoid ill Compoſitions, *as Old Age mingling and accompanying with Youth; a black and ſhaggy* Pluto *with a fair and ſmooth* Proſerpine, Mars *with* Venus, Jupiter *with* Leda, *and whatſoever is repugnant to Honeſty.*

9. After all he may ſhew *great variety of Muſical Inſtruments* in a heap, or diſperſed, as a Principal Deſign, or as By-works only, with Ornaments moſt agreeable to them; with theſe he may embelliſh the Leaves of an *Organ*, but they muſt not be Painted with the *Prayer of* Heſter, *the Converſion of St.* Paul, *with Battles, Sacrifices*, &c. becauſe ſuch deviſes are forreign to the purpoſe; *but with Angels above the Clouds, in various Poſtures, with Singing-Books, and diverſe Inſtruments of Muſick; or the Portrait of St.* Cecilia, *or* David *playing upon the Harp, or playing before* Saul *to allay his Evil Spirit*, &c.

CHAP. XXVIII.

What Pictures *are fitteſt for Publick Schools.*

1. A *School* is nothing elſe but a place of Inſtruction and Diſcipline, according to the diverſity of Arts and Sciences; ſuch things therefore are to be ſhewn, as may invite the Mind to the Meditation thereof.

2. The

2. The Pictures then muſt be diverſe *according to the different Profeſſion of the School*, for Riot, Fighting, and Slaying look not well in a Muſick-School, but are fitter for a Fencing-School; but place here the *Men moſt famous in the Art, with the proper Inſtrument wherein they excelled.*

3. Let the Publick Library be adorned with the *Heads of Philoſophers*, with an eminent Motto, and a Book in the hand.

4. In the School of *Arithmetick and Geometry*, ſhew *Archimedes* drawing Schemes, and ſurpriz'd and Slain by the Souldiers of *Marcellus*, &c.

CHAP. XXIX.

Advice to Landſcape-Painters.

1. IT is the opinion of many, *That the making of Landſcapes is a matter of no difficulty*, but they are mightily miſtaken; for this ſort of Work requires a particular skill to expreſs it. The firſt part of it is to contrive the piece ſo, that it may *be divided into Three parts, the firſt part muſt approach and be very ſenſible, the next muſt be ſomewhat abated, and the laſt muſt be faint and almoſt indiſcernable.*

2. But *various is the matter and ſubject of Landſcape, and is frequently handled after the humour of the Painters*: Some repreſent it in a

Melancholy maner, as by filthy, obſcure, ſubterraneous, and doleful places, ſuch as Church-yards, Sepulchres, Uninhabited Houſes; or after a dreadful maner, as Dens, Caverns, Furnaces, Shambles, Gibbets, *&c.* Others have given us a better proſpect, repreſenting Noble Pallaces, Theatres, Piazza's, and other fine Buildings, Gardens, Fountains, Rivers, Ships, and many other delightful objects.

3. We ſee then that Landſcape, like a Cloud, has its bright and Dark ſide; the latter part of which was improved by *Apelles*, for 'tis reported that he *was the firſt among the Ancients, who introduced Thunder and Lightning into his Skies*; and that among the Moderns, *Titian has expreſs'd all the pleaſant and beautiful part thereof*, So likewiſe has *Raffael*, who excelled in making a freſh Morning, and a bright Day. *Georgion*'s Talent was under clear Water to demonſtrate Fiſh, to make Fine Trees, Fruits, Herbage, *&c.* *Franceſco Vincentino expreſſed ſo nicely a Duſt in the Air, rais'd by the Wind, as would deceive the Eye*, eſpecially upon Figures ſomewhat remote from it.

4. There are yet ſome others of a pleaſant vein, who delighting in Grotesk have made *diverſe Chimara's and Monſters*, with Birds and Fruits, as among the *Italians Pietro de Coſmo, Perin del Vaga Roſſo, Udane*, and many others.

5 The Painter alſo muſt be reminded that the *Germans* and others moſt excellent herein, have made the Field very dark, and of an ob-

ſcure

ſcure Brown, as in Woods, Caves, and Dens, leaving out Red and Green.

6 But if they will make an Hiſtory where many Figures, a good Plane, and much Sky are to be ſeen, they muſt be careful to make the Light of the Air, diſtinguiſhable from that of the Figures; that is, not ſo fierce; and in this *Franceſco Pelliccione was happy, call'd il Baſſo, from his Art of well ſupporting the Colours.*

7. Something more muſt be ſaid for the Inſtruction of Novices, firſt then let the *Dead Colouring of the Sky be compoſed of a Couch of Blew-Black, and White*; beginning at the top and deſcending to the Horizon, which muſt be made clear by an Addition of Red.

8 The dead Colouring being dry, they muſt finiſh with an Addition *of fine Smalt and White, and ſome touches of Red*; and they muſt be very cautious not to mix any *Verditer*, or Aſhes of *Ultramarine*, with their Smalt, for theſe two are Enemies. Therefore let them make their Sky of *Verditer* only, or of pure *Smalt*, for *Verditer* is not proper here, for it turns Green with time. I muſt tell them alſo, *that the beſt Black to make the Lointans and diſtant parts, is that of the Cole*, enlightning it with White, till it draw to a Watchet, or faint Blew.

9. *Bone-Black they may mix with all ſhadowing Colours, and in all obſcure places, but in this and Lakes they muſt add a little drying Oyl.*

And to make Vermilion *dry, they muſt add* Red Lead, *but not in the Lights.*

10. I ſhall farther adviſe them *not to mix any Pink and Umber in their Greens, Trees, or Foliage*, &c. but reſerve them for the things that come moſt forward, but inſteed thereof let them apply *Terravert* and *Verditer*, and where *Terravert* is not deep enough, they may add a little *Black*.

11. I ſhall adviſe them alſo thro' all the *Lointains to make bright and ſerene, all ſuch things as have a tendancy to clearneſs; and on the contrary, to make the forward things the more obſcure.*

12. I muſt alſo let them know *that Verdigris is an Enemy to all Colours*, but a little of it is of uſe in *Terraverts* and *Blacks* to make them dry.

13. Moreover, it behoves them to *preſerve the vivacity of their light Colours*, and to do this they muſt forbear *Brown drying Oyl*, and inſteed thereof uſe a fairer ſort, as *Nut-Oyl clarify'd in the Sun, or Nut-Oyl and Verniſh*, &c.

14. The reſt of the *Lointains* are made with *Verditer* and *Terravert*, mixt after a free and pleaſant maner, according to Nature.

15. The *Pencils to leaf a Tree with muſt be ſhort, full, and of an obtuſe point, and are beſt after ſome conſiderable uſing.*

16. But let them take this for a general obſervation, that all the great things, as Pallaces, Edifices, Rocks, *&c.* muſt be ſo painted, that *they may ſeem ſomewhat downward, or under the Eye, and ſmall things ſomewhat upward*; by this means

means the *Perſpective* will be improved, and the Table will have a better Grace; but this I intend when they Work after fancy, but when otherwiſe, let them obſerve the *Natural*.

CHAP. XXX.

Of the ſignification of the Principal Colours according to the Seven Planets, and other incidents.

I have ſufficiently treated of the Precepts of Painting, and with as much Brevity as I could: I ſhall now for the ſatisfaction of the Curious, ſpeak of the ſignifications of the Principal Colours.

1. The firſt then is *Yellow*, dedicated to the *Sun*, by reſembling its Rays. It reſembles alſo Gold, the chief of Metals, and ſignifies Nobility, Riches, Religion, Splendor, Gravity, *&c.*

2. *White* expreſſes Innocence, Purity, Phlegm, Juſtice, Silver, *&c.*

3. *Red* among the Elements, repreſents Fire, among the Planets the Sun. Signifies Boldneſs, Eminence, Victory; tending to Brown ſhews a Martial Complexion or Choler; and among the Seaſons, repreſents Sommer.

4. *Blew* repreſents the Element of Air, a Sanguine Complexion, and ſignifies Glory, Dignity, Sincerity, Cheerfulneſs, *&c.*

5. *Black*

5. *Black* ſignifies Melancholy, Sadneſs, Gravity, Stability, Decrepit Age, and Death; its Patron is *Saturn*, and among the Elements it repreſents the Earth.

6. *Green* repreſents the *Spring*, the Planet *Venus*, and the Element of Water; and ſignifies Mirth, Beauty, Hope, Youth, *&c.*

7. *Purple* is a Tint compounded of all the Colours above mentioned, 'tis the Colour of a dry'd Roſe, is dedicated to *Mercury*, and ſignifies *Triumph*, *Honour*, *Principality*, &c.

8. *Pale Colour tending to a Yellow* ſignifies Treachery, Labour, Want, *&c.*

9. *Carnation*, compounded of White *Vermilion* and *Lake*, denotes Health, Elevation of Soul, Pleaſantneſs and Sweetneſs of Manners.

10. *Violet*, compounded of *Blew*, *Lake* and *White*, is a kind of *Murry*, and ſignifies Patience.

CHAP. XXXI.

The Signification of the Geſture and Poſture of the Limbs in a Man's Body.

1. IT may be convenient for farther ſatisfaction to tell the meaning of the Poſtures of the Head, and other parts of an Human Body; I ſay then that *the Hand or Foreſinger laid to the Mouth, denotes ſilence.*

2. *The*

2. *The Right hand lifted up on high* ſignifies Peace.

3. *The Hand hanging and the Forehead covered* deſcribes a Man that is Continent, Patient, and Modeſt.

4. *The Mouth preſſed, the Jaws ſwoln, and the Face turning backward down towards the Feet*, demonſtrate a Man of an ill deſign; but if it look forward, a Man of good deſign.

5. *Lowring of the Head, and ſtooping of the Body ſhew ſervitude*; and on the contrary, looking upwards, and bending the Body backwards, ſignifie Tyranny and Fury.

6. Standing upright like a Stock, ſhews a Man of little ſence.

7. The Arms folded, denote Idleneſs and averſion to buſineſs.

8. *The Hand diſpoſed to Work, but the Eyes ſhut*, ſhews a Man that underſtands not what he is about; if the Eyes are open and mind not the Hand, they declare he Works not willingly, but by neceſſity.

9. *A Man with his hands by his ſide*, ſeems uſeleſs and of little Wit.

10. *The Right hand on the Forehead*, ſhews Study and Contemplation.

11. *The Right hand covering and ſhutting the Ear*, denotes Recollection, ſignifies alſo one that is obſtinate and will not hearken to Reaſon.

12. *Raiſing the Noſtrils*, ſignifies contempt and deſpiſing of ſomebody.

13. *The Mouth grinning*, ſhews a thoughtleſs and ſenceleſs Perſon.

14. *The Mouth open*, ſhews Fear and Clamour, and ſhut, ſhews Conſtancy and Moderation.

15. *The Face and Eyes lift up towards Heaven, with the Arms expanded, and all the parts of the Body ſomewhat raiſed from the Ground*, expreſs Hope, Faith, and Elevation of Mind from things baſe and terreſtrial, to things Divine and ſublime.

16. *A ſtraight poſture, without raiſing or ſtooping the Head*, ſignifies Advice; if turning the Face to the Right, Good Counſel, if to the left, bad.

17. *Looking on the Right ſide, and turning the Face*, is a ſign of Charity, Clemency, Liberality, but on the left Wrath and Reſentment.

18. Laſtly, to conclude this Chapter of Expreſſion, *know that all the Members that move upwards have a good ſignification, and ſuch as draw downward ſignify evil.* Advancing ſhews Power and Ability, Retireing, Weakneſs. If this part of Expreſſion were well underſtood, it would produce Wonders, and render the Painter's Work Immortal.

CHAP.

CHAP. XXXII.

Of ſome Inſtances wherein diverſe Men and other Animals have been deceived by force of Colouring.

TO the greater praiſe of this Noble Art of Painting, I ſhall tell you of certain things that have happened by means of true and proper *Colouring*; the force of which is ſo great, that not only Brutes but the moſt Rational Men, Men experienced in the Art, have been deceived thereby, which *Sculpture* cannot brag off.

1. Firſt an excellent *French Painter*, in a Village near *Paris*, Painted upon a Wall a deformed *Old Woman, with a Cleft in the Middle of the Effigies, like a Crack in the Wall*, and ſo very well as to cheat and deceive the Eye of an Artiſt.

2. But I need not tell you *of that of Zeuxis*, who painted a bunch of Grapes ſo Natural, that the Birds pecked at it.

3. We Read of Birds that have fled to painted Birds, *as* Patridges *to a* Patridge, *Painted by* Parrhaſius.

4. Hiſtorians alſo tell us that in *Rome* in the *Triumvirate*, a *Dragon* was ſo Naturally painted, that it ſilenced all the Birds about that place.

5. But

5. But ſomewhat more wonderful was that Picture in the Theatre of *Claudius the fair, where* Crows *were deceived with painted Tiles*, and attempted to fly thro' a Counterfeit Window, to the great pleaſure and laughter of the Beholders.

6. Wonderful alſo *was the Horſe painted by Apelles*, which live Horſes ſeeing, they neighed, ſnuffed, and kicked, provoking it to fight.

7. *Apelles* alſo painted *that famous piece of Alexander*, with a Thunderbolt *in his hand*, that ſeem'd to come forward as if it had been real.

8. So *Andræa de Mantegna deceived his Maſter with a Fly*, painted upon the brow of a Lyon.

9. And a certain other Painter painted *a Parrot ſo Natural*, that it made a live *Parrot* leave its pratling.

10 *Barnazano*, excellent in painting of Landſcape, made a *Strawbury ſo exact*, that the *Peacocks* ſnapt at it believing it to be Natural.

11. We read alſo in *Frederick Zuccharo*, in his Treatiſe of Idea, *c. 2. f. 28, that a Portrait of* Charles *the 5th*, by the hand of *Titian* that famous Painter, and another of *Leo the 10th*, by the hand of *Raffael, among the Excellent, moſt tranſcendent*, did not only deceive diverſe Princes and Noblemen, but his very Son, who was afterwards Monarch of both the Hemiſpheres.

12. No leſs ſurprized was *Cardinal Peſia Datario*, who preſented a Paper to a Figure of *Pope Leo, for him to ſign it.*

13. But

13. But there is no end of theſe, and the Wonder of Colouring is greater yet, repreſenting the difference between every Animal, it diſtinguiſhes the Men of every Region, *it ſhews the various Paſſions of the Mind, and even as it were the Voice it ſelf: There is nothing Created that may not be repreſented*, which is the greateſt praiſe and advantage that can be given to any Art or Science.

14. From whence we may inferr, that this Art is ſublime, *and that other Arts are governed by it, and take their Patterns from it, to do ev'ry thing in Order, Meaſure, and Decorum*: And the Principal Profeſſors of this Liberal and exalted Art, were firſt *Buonaroti* for *Muſculous Bodies*, then *Raffael* for *Veneneal*, *Leonardo* for *Solar Bodies*, *Polidoro* for *Martial*, *Andræa de Mantegna* for *Mercurial*, and laſtly for *Jovial Gaudentio Ferrare*.

AN Addittament of COLOURS.

CHAP. XXXIII.

Of Colours in general, and of Colouring.

Sect. 1.

1. THE *definition of Colour*, according to *Ariſtotle*, you have in the fore-going Tract, *c.* 12. But according to *Scarmilionius de Coloribus, c.* 6. it is nothing elſe but an *Opaque Light.* And if ſo, the brighteſt Colour has ſomething of ſhadow, and the darkeſt ſomething of Light.

2. *Some are denominated from Places*, as the *Phœnician, Tyrian, Spaniſh*, &c.

Some from Metals, as Lead, Iron, Silver, Gold.

Some from Plants, Herbs, *&c.* as Box, Roſe-Colour, Violet, Saffron.

Some from Animals, as Deer colour, Mouſe colour, Fox colour, Swan colour.

And from diverſe other things, as from Fire, Flame, *&c.*

3. But

3. But my purpoſe is to treat of Material Colours, and ſuch *are of divers ſorts.*

1. *In reſpect of Purity and Simplicity, they are divided into*
- Fine,
- Fowle,
- Simple,
- Mixt.

2. *In reſpect of force, are,*
- Strong,
- Weak,
- Corporeal and Fixt,
- Spiritous and Volatile.

3. *In reſpect of riſe and extraction, are,*
- Natural,
  - Raw,
  - Burnt.
- Artificial,
  - Solid,
  - In Powder.

4. *In reſpect of Light, they are,*
- Bright,
- Obſcure,
- Opaque,
- Tranſparent.

And note that Tranſparency is an habit, and Opacity a privation.

5. *In reſpect of Nature and Property, are,*
- Sociable,
- Unſociable,
- Good Dryers,
- Bad Dryers.

4. *All change more or leſs,* or ſettle and grow ſtronger, (except *Ultramarine* and *Naples Yellow*) and the Change commonly proceeds, not ſo much from the weakneſs and malignity of the Colour, as from the foulneſs of the Couch, and the impurity and greaſineſs of the Oyl, but ſome are fading from an inward Principle, from the inhærence of Saline, or Sulphurious particles, to the trouble and confuſion of many Painters :

But theſe (as I ſuppoſe) may be ſo purify'd by Decoction or Calcination, as to be made Tenacious, but of this matter conſult the Chymiſts.

5. They *that are ſtrong* will over-rule and deſtroy their weak Neighbours, if care be not taken to prevent it, by ballancing their force and power; but you muſt remember that all are weakned by diſtance, by means of the Interpoſition of Air.

6. *The bright and lucid Colours* are White, Yellow, Red, Azure, Light Purple, and Light Green.

7. If they be not ſupported with a good *priming*, and a firm *aead colouring* they will ſink, looſe their Oyl, and remain in a dry and ſtarving condition.

6. Some of them at the beſt *are very unpleaſant*, as White, Earth colour, Deer-colour, Aſh-colour, Olive-colour, Lead-colour, Ruſſet and Black; ſo ſays *Scarmilionius* above-mentioned in his Book of Colours.

9. *The Colours that are unpleaſant are commonly heavy*, and ſuch in operation muſt be wrought down, and the Light Colours only be hightned and touched up.

10. *If the Colours be too bright, as* Ultramarine, Naples, Yellow, Vermilion, *&c. they are hard to be reduced to an Harmony*; of this opinion is *De Piles* in his Abridgment of the Lives of the Painters, 406.

11. In all Colours the Painter muſt obſerve the *ground and crudity thereof*, and by what means and degrees they are ripened; as Yellow

is an imperfect Red, and consequently is improveable by Red.

12. He must also have a regard to the Ground or Couch on which they lye, some Colours appear not uniform in their Contours and extreamities, unless they terminate upon a ground of the same Colour; this is plainly seen when Black borders upon a White Camp, for contraries opposed enlighten each other, and their bordering parts seem lighter than they really are.

13. Next I shall shew *how the Colours accord, and how they differ*: The difference between a Weak and a Strong Colour is this, the first is dilated and empty, the other is contracted and full.

They differ also according to change of Light, according as the Ray is direct or oblique.

And by Two sorts of means they may be said to agree, 1. By *Participation*. 2. By *Sympathy*.

The agreement you will easily perceive, for if they look sweetly and not harshly upon mixing, they certainly accord, as *Testling* asserts in his Academy of Painting, *f.* 67. and this is the effect of discordant Colours, they divide the View.

14. But some have a perfect Antipathy between them, and are always striving with each other for predominacy, and commonly destroy themselves by mixture, as *Ultramarine* and *Red*, *Blew* and *Umber*. *And tho'* Black *and* White *are opposites in extreams, yet they are not so in*

point of concordance. And in mixing of Colours let him take this Caution from *Lucius Junius de Pictura Veterum*, f. 169. *Not to put in any Colour in vain*; and he may obſerve by the way, that mixtures of Colours are called *Corruptions*, but wherefore? not only becauſe they deſtroy the purity of the Ingredients, but alſo becauſe they hereby become much more ſubject to change and decay; than which there is nothing more clear and evident, for the more they are mixt, the more they depart from force and vigour.

15. Now the difficulty will be *to bring diſcordant Colours to an Harmony*, but this is not great, for it may be done in this maner, ſtrengthen the over-weak and weaken the overſtrong, enliven the dull and obſcure the overbright; and, as *Armenini* adviſeth, he muſt not ſpare his Colours in the firſt and ſecond Operation, but in finiſhing he muſt, for here they are to be laid by little ſtroaks, and very thin; and let him not have ſo great regard to the outward looks of the Colours, as to their inward ſtrength and efficacy; Brown Red a little broke looks fiercer than it is, and India Red looks mighty warm, but breaks upon a cold and lifeleſs Purple. And in this let him be adviſed by *Lomazzo*, to *make familiar to him the Principal Middle Colours, that ariſe from the mixture and compoſition of the ſimple.*

16. And let him not *prefer any one Colour before another*, but uſe them all with equal indifference, but then he muſt ſee that they be all

in

in good temper; for as *one jarring Inſtrument ſpoils the whole concert*, ſo one fatned and unmenageable Colour deſtroys the Union and Harmony of the reſt.

Sect. 2.

As to Colouring, which is the ſecond Eſſential part of Painting, let the Painter take theſe enſuing Advertiſements.

1. If the Colours require *great freſhneſs and vivacity*, let him do it by glazing.

2. The higher they are placed, the ſmarter they muſt be; for the farther from the Earth the clearer the Air.

3. The *perfection of White, Yellow, and Red*, lye in their Lights; that of Black in its Shadow.

4. *The fairer the Colour, the more fugitive; the darker, the more approaching.*

5. Greens the more obſcure, draw nearer to a Blew.

6. True Colour is beſt ſeen, in Bodies the moſt unpoliſhed.

7. *All Colours differ according to the hue and Colour of their Ground*, a faint Colour on a light Ground becomes more ſenſible; that which is found in a place more dark, will appear more fair: Fleſh-colour ſhews paler upon a Red Ground, and Pale, browner upon a Yellow Ground, *&c.* Black Drapery makes the Carnations appear more fair, and on the contrary White Garments make them ſeem more brown, Yellow improves and mends the Complexion, Red abates and degrades it.

8. *Middle tints* muſt never be ſo fair and beautiful as the Principal Lights, nor ſo diſtinct and ſenſible.

9. Colours mingled among Shadows ſhall retain their Natural Beauty, in proportion as they are more or leſs embrowned and obſcured.

10. *Shadows in ſhaded Bodies, oft of a different tint with that of their Lights*, the Shadows may be Greeniſh, and the Lights Ruddy, tho' the Body be of an Uniform Colour; as happens at Sun-riſing, for the Light coming from the Eaſt tinges the Object with its own Colour, tho' never ſo different. Thus a White Object may have Red Lights and Blew Shadows; this is ordinary upon Mountains covered with Snow, when the Sun is ſetting, and the Horizon appears as it were all on Fire.

11. *Some Colours are produced by the Mixtures of other Colours, and are called Secondaries*; if you have a mind to ſee the variety of the mixtures, take a piece of painted Glaſs, and thro' it conſider all the Colours of the Field, for by this means you will know, that the Colour of ev'ry thing behind this Glaſs is falſify'd, and mixed with the Colour of the Glaſs, and you may obſerve what are the Colours that are improved thereby, and what are empaired: For Example, if the glaſs be tinged with Yellew, the Object that is ſeen thro' it may as well be corrupted as perfected; and *the Colours that receive the greateſt alteration, are more particularly the Azure, the Black, and the White.* And thoſe *that are meliorated hereby, are principally the Yellow*

and

and the Green. After this maner you may run over with your Eye the mixture of Colours, which is next to infinite. By this means alſo you may chooſe ſuch Colours as ſeem to you moſt pleaſant and new. You may do the ſame with Two Glaſſes of diverſe tints, and conſequently with Three, or more, continuing the ſame method according to the advice of *Leon. da Vinci.*

12. *The Superficies of all Opaque Bodies holds the Colour of the Tranſparent Medium thro' which it is ſeen,* and ſo much the more the thicker it is, and the greater the ſpace of its interpoſition.

13. *The Superficies of ev'ry Opaque body ſhall partake of the Colour of its Object,* but more or leſs, according to the force of its impreſſion.

14. Things ſeen between **Light** and **Shade** are more *relieved,* that is, are more bulky and corpulent, than thoſe that are all in the Shade, or all in the Light

15. *Wherefore Objects remote ſhow confuſed and unlimited in their Contours?* The firſt reaſon is, that they come to the Eye under a very ſmall Angle, and are diminiſhed in ſuch ſort, that we have no more perception of them than of ſmall Bodies, which tho' near the Eye, cannot be nicely and exactly diſcerned, as the Nails of the Fingers, the Figure of an Ant, and other ſmall things. The ſecond is, That between the Eye and the remote Object, there is ſo great a quantity of Air, that it is thick and embodyed, and by its fairneſs tarniſhes the Shadows, and diſcolours them in ſuch a ſort, that of obſcure they

degenerate

degenerate into a Colour between Black and White, which inclines to a Blew, (and is a perfect Grey.)

16. *The Contours and Shape of a dark Body are hard to be diſcerned in a great Light*, or great Shade; but the parts of this Body that lye between the extreamities of this Light and Shadow, are moſt ſenſible.

17. For more compleatneſs of Colouring it may not be amiſs to obſerve theſe ſhort enſuing Precepts. *Paint as tender and as clear as you can*, and touch not twice in one place if you can help it.

18. Make your ſelf *Maſter of a particulare Grace.*

19 *Give your Relief according to the Mirror*, make the eminencies ſtronger, and the flying parts about the Contours weaker than to Life.

20. Uſe a *large Pencil* rather than a ſmall one, where the ſubject will bear it.

21. *In breaking of the force of Black with Lake and Brown-Pink, have regard to their weakneſs*, and add a touch of Burnt Umber or Mummy, to ſtrengthen them; for Heavy Colours in Painting, are like Poyſons in Phyſick, deſtructive, if not well allayed.

22. Get a thoro' knowledge of the *force and foibleſs* of the Colours.

23. *Have no recourſe to extraordinary Colours, but where the Ordinary fail.*

24. *Unite your Colours by application, rather than by friction.*

Conſider

25. Conſider White and Black as Light and Darkneſs, and the other Colours as *Modifications* thereof.

26. *Obſerve nicely how the Light diminiſhes and abates.*

27. *Hatch not till the Colours begin to dry.*

CHAP. XXXIV.

Of White and its Allies.

1. WHite is called in *Italian Bianco*, or *Chiaro*, and in *Armory Argent*. *It is not to be ſeen in the Priſm, or the Optick Glaſs of Colours.*

2. It is of Two kinds, *Pure and compounded*, and mixed White is divided into Three ſeveral ſorts, *Blewiſh*, *Yellowiſh*, and *Browniſh*, Inſtances of this are ſeen in Linen.

3. It is of affinity with Light, without this Light cannot be repreſented.

4. It repreſents alſo Luſtre and Splendor.

5. Is properly no Colour but is apt to receive all others with indifference.

6. Is the Father of all Light Colours, for theſe are no other than White tinged or modifyed.

7. It admits of the greateſt variety of Shadows, yet has no true and proper Shadow but Black.

8. Is very light and retiring, yet may be made to approach by ſtrong and heavy Shadows;

dows; and we find it oft (thus managed) in the forepart of a Table.

9. It diſperſes the Sight, as Black collects it.

10. It is very cold, and deadens all Colours that are obſcure, and have a tendency to Black, and therefore muſt be uſed very ſparingly in Carnations.

11. *It cannot corrupt but may be corrupted.*

12. So much of White in general. Now I ſhall treat of a particular White, the White that is commonly uſed in Oyl, and is called *Flake White.*

13. This is an *artificial Colour*, for it is no other than Lead rotted by Art, but is of all Artificial Colours the *moſt ſolid and ſubſtantial*, yet notwithſtanding its ſtrength, it requires a double Couch to ſupport it to ſhew its purity and brightneſs; for the Couch muſt be very clear, if not, the White, when it comes to ſettle and be incorporated with it, will partake of its foulneſs. Yet let it be never ſo well ſupported it is ſubject to change, to tarniſh and turn Yellow, for which ſome allowance muſt be made.

14. Is in the main a friendly Colour, yet will not kindly mix with Orpiment, but is defiled and grows foul thereby; it is fouled alſo by India-Red, Red-Lead, Mummy and Spaltum; and *uncompounded lightens no Colour but Black.*

15. And tho' it be a retiring Colour, yet ſome are of Opinion that it ſtrikes the Eye

ſooner

ſooner than Black, as *Lucius Junius de Pictura Veterum*, p. 171.

16. Is more reflective than any other Colour, this is ſeen in the Practice of Plaiſterers, who, to enlighten a dark Room, whiten the Building that is oppoſite to it.

17. And being one of the Extream Colours, it is not capable of being ſtrengthened, except by a mixture of Yellow, or by way of exaggeration, laying it in heaps, as Colours are laid in the repreſentation of *Brocades*, but it may be weakned with Blew.

18. *It produces the darkeſt and blackeſt Shadows:* Paper may be ſhadow'd with Burnt Umber and Spaltum, and the Shadow of Linen cannot well be too deep.

19. But the White of the Ancients is ſuppoſed to have been ſomewhat better then that which is now uſed, by which means they had more room to exerciſe their *Clare Obſcure*: So *de Piles* aſſerts in his Abridgment of the Lives of the Painters, *p.* 131.

20. The Principal Colours of this Stock and Linage are *Cream colour*, *Light Aſh-colour*, *Silver-colour*, *Light-Grey*, *and a Light-Bloom*.

21. *Cream-colour*, or Ivory-colour, or the Colour of Virgin-Wax, is a tint of conſiderable uſe in raiſing the Lights of Fleſh, and it is ſhadowed with *Terravert*, *Burnt-Umber*, and a *touch of Lake*.

22. *Aſh colour* is in *Latin* called *Color cinereus*, and is the Colour of Aſhes. Is a Grey with

with a touch of Lake and Light *Oaker*, tends to a Pearl-colour, and abates the fierceneſs of Ruddy Lights, and according to the relation of *Leo Baptiſta*, by the *Ancients was accounted a Capital Colour*.

23. *Light-Grey* is a Colour of which there are many ſorts, but 'tis ſaid by *de Piles* to have neither vigour nor ſweetneſs. It is a-kin to Blew, and Watchet, but is ſomewhat more dead; is a good Complexion for a Horſe, but not for a Man. However in Eyes, this Colour was much admired by the Ancients, and called by the *Romans Cæſius*, or a killing Colour, a *cædendo*; Minerva *was feigned with Eyes of this Colour*, how well ſuch an Eye becomes a Goddeſs I know not, but this is moſt certain, it looks very well *in Cats and Owls*.

24. *Silver-colour* is ſomething a-kin to Light Aſh colour, but has leſs of Yellow in it. It is compounded of Smalt, Blew, Black, a touch of Lake, and much White.

25. *Light-Bloom* is a kind of a Light Dove-Colour, and differs from Aſh-colour, only by being more blewiſh.

CHAP.

CHAP XXXV.

Of Azure or Blew.

1. BLew *is defined* to be a mixed Colour, compounded of Light and Darkneſs, as by *Da Vinci*, p 162. It is divided into Three kinds, *Incling to a Sky-colour, as* Ultramarine; *Tending to a* Purple, *as* Smalt; *and drawing to a* Black, *as* Indigo.

2. Is a middle Colour between Yellow and Green.

3. *Is very light and retiring*, and is the more ſo the more it is mixed with White.

4. 'Tis certainly one of the Principal Colours, is a good ingredient in Fleſh-colour, being uſed in all Complexions except the Cholerick.

5. In working of this, *it muſt be laid ſomewhat Stronger than the Life*, with allowance to its weakneſs, will otherwiſe be in danger of being overcome and loſt by *Licking*, *Retouching*, and *Sweetning*.

6. But tho' it may not well be omitted, yet muſt it be uſed with caution and diſcretion for *if too much be inſerted in Carnations, it will make the Fleſh too cold; if too little, too Brown and heavy: It may be placed with good effect upon the Borders of Ruddy Shadows*, for ſo it will recieve a warmth from their Neighbourhood, and look better than if it was mingled with them, as

may

may be obſerved in the Practice of *Rubens*, *Van Dyke*, *and* Sir *Peter Lely*.

7. But I need not tell you *the Mixtures that proceed from hence*, as from this and Lake a ſad Murry, How that mixt with Lake it makes a Purple, with Black a Lead Colour, with much White and a touch of Blew-Black a watchet, with Lake and vermilion a Roſe Colour, with Lake Black and White an Aſhcolour, theſe and many others are ſufficiently underſtood.

8. It is accounted a *Pleaſant Colour*, and is the Colour of the Heavens when Bright and ſerene, as alſo of the Sea, but this by reflection only: Tending to a Black as in Jndigo, it is a Proper Colour for the Drapery of ſad, and diſconſolate Perſons.

9. It is lightned with White, and in Drapery is ſhadowed with Jndigo, Black and Lake. And it hardly can be lightned too high or ſhadowed too deep.

10. Is not only Pleaſant, but, is *ſo good conditioned*, that it agrees with all Colours, ſuch more eſpecially is *Ultramarine*, the beſt of which is the deepeſt, and the brighteſt; and is ſo perfect and abſolute, that *it cannot be counterfeited*, it cannot be ſupplyed with any other Colour.

11. The very Aſhes *of this unimitable Colour* are alſo good conditioned, and are of conſiderable uſe in Portraits; they correct all the Reds and Browns of tender Fleſh, help to unite the Lights and Shadows; and in the *Lointains* of Landſcape have a very good effect.

12. But *Smalt is a poor bodileſs Colour*, and is beſt ſupported by a mixture of Indigo, mixt with

with *Lake* and *Black* repreſents Black Cloath, Silk and Velvet, but *holds its Colour beſt in Purity, as in glazing.*

Now as for *Indigo*, its chief uſe is known to be in Sky and Drapery; 'tis refined by Age, but not enough to ſerve in fine Works; yet if it be calcined it will not hurt the other Colours, this is the Opinion of *Monſieur Bernard de Puy du Grez*, in his Treatiſe of Painting, *p.* 250. And, *mixt with a touch of* Lake *and* White, *it makes Iron, Silver, Glaſs, Tin,* &c. *as Lomazzo declares.*

CHAP. XXXVI.

Of Yellow.

1. THis Colour is called by the *Italians Giallo, and is a diluted, or imperfect Red*; yet ſome *Yellows* there are approach nearer to *White*, as *Maſticot*, *Naples-Yellow*, and *next to Red, Yellow is the moſt lucid and brillant of all the Colours.*

2. If it be dull and obſcure, it is then called *Tawny*, and in *Latin Fulvus*; if pale and lifeleſs, it goes by the Name of *Fuilamot*, it frequently adornes the Heads of Boys and Virgins, and ſhines out clearly in Ripe Fruit; 'twas called by the Ancients *Flame-colour*. It has ſome reſemblance with *Saffron*, the *Mary-gold*,

or *the Yolke of an Egg*, but is ſomewhat lighter, and is brighter than *Clay-colour*.

3. Its ſhadows moſt commonly are warm and glowing.

4. *It is pale, light and flying in* Straw.

5. *Is browniſh and dead in* Gingerline, *or the Colour of* Ginger.

6. *Is fierce and flaming in* Gold.

7. *Is very ſweet and pleaſant when it flows from a Blew*, as is ſeen in an Evening Sky.

8. It is ſtrengthned by *Red*, and weakned by *Blew* or *Green*.

9. *Maſticot* is very harſh, but gives the Lights of Gold-colour moſt naturally.

10. *Naples-Yellow* is a middle Colour between *Maſticot* and *Light-Oker*, and is fitter for *Miniature* than for Painting in Oyl.

11. *Light Oker* has a ſtrong propenſity to Red, and is *intirely rubified by Calcination*.

12. This is none of the pleaſanteſt Colours in Fleſh, and is ſeldom uſed in it in a plentiful manner, except in that of Aged Perſons, and in Men of aduſt and Cholerick Complexions. It is reckon'd among the Colours that are ſtrong, and *is apt to over rule in Portraits*, unleſs well ballanced with Murry, Sorrel, Purple, *&c.* yet may be freely uſed in dead colouring.

13. *Brown-Oker is very ſtrong and powerful*, but ſomewhat too heavy; it may ſerve to ſtrengthen Greens, to warm and quicken the deeper ſort of Shadows, to be the ground of Stone-Work, *&c.* But is very neceſſary for the repreſentation of an extraordinary Glory, or a fierce

fierce Cœleſtial Light. Mixed with *Terravert* and much *White*, makes a Whey-colour, a Colour proper for the Garments of Young Women.

CHAP. XXXVII.

Of Red.

1. RED is by the *Italians* called *Roſſo*, and is of Three ſorts, *Yellowiſh*, *Browniſh*, and *Purpleiſh*. The *Yellowiſh* is evidently ſeen in *Vermilion* and *Light-Red*, the *Browniſh* in *Brown-Red*, the *Purpleiſh* in *India Red*, *Lake*, &c. *It is light in the Colour of Fire, and is dark in gore Blood: The moſt perfect is of a middle colour, nor light nor dark, but like florid Blood, or Scarlet, or the Liquor of the Purple-Fiſh.*

2. It is too fierce and flaming to agree in Portraits with the reſt of the Colours, for, according to *Lucius Junius*, *it muſt not there exceed the height of a Maiden bluſh.*

3. Is a brisk Colour, and is proper to all that are merry.

4. Is itſelf a kind of bright Bay, and *differs from a Brown Bay and a Cheſtnut-colour, only in degree of Light and Obſcurity*; and the Colour moſt oppoſite to it is pale, *Da Vinci* r. 162.

5. Mixt with a *Blew* or *Grey*, it tends to a *Purple*, and is a good Cornation-tint.

6. Mixt with a *Green* it makes a dark Tawny.

7. Mixt with *Black* makes a *Morello* or *Negro* Colour, commonly called *Murry*.

8. Muſt be ſhadow'd according to the Colour it tends to.

9. *The Reds moſt proper to the Fleſh of Women and Children*, are *Vermilion* and *Lake*, and *that of* Oker's *moſt agreeable to the Fleſh of Men*; for even among the Colours there is a difference of Sex, ſome are Maſculine, and ſome Feminine.

10. If it terminates in a *dead Sanguine*, it ſignifies grief and deſpair.

11. Is not to be uſed in Shadowing, but where other Colours are not warm enough.

12. Of this there are *ſeveral ſorts*, as Beer, Wine, Roſe-colour, Ruby-colour, Cherry-colour, Ruſſet alſo, as in the Pine-Apple and Crimſon, as in the Pomgranat. *But no ſort is to be put in the blewiſh part of the Fleſh.*

13. The particular Kinds of it uſed by Painters, *are Vermilion, Red-Lead, Light-Red, Brown-Red, India-Red*, and *Lake*.

14. *Vermilion* is a fierce Red, and its chief uſe in Colouring of Fleſh, is to enliven the Colours that are too heavy and dull. Is a *bad Dryer*, and is eſteem'd by ſome a very *peſtilent Colour*, and that muſt not be uſed among any Carnations, if it may be avoided, according to the Opinion of *Dolce*, in his Book *della Pittura*, p. 39. *b. Is an Artificial Colour, and inclined to change, eſpecially in the Air.*

15. Holds

15. Holds beſt in its purity, without any mixture as in Drapery.

16. Is oppoſite in Colour to *Ultramarine*, and in Nature is oppoſite to *Verdigris* and *Orpiment*.

17. *Red-Lead* is an Artificial Colour, is Lead calcined with a ſtrong Fire till it turns into *Minium*. Is not much regarded, yet in many caſes is better than *Vermilion*: Is a better Dryer, and mixes better with *Terravert*, *Lake*, *Brown Pink*, and all ſort of Blacks; that is, has a better effect ſo mixed than *Vermilion* has, but care muſt be taken that it be kept from White

18. *Light Red* is called *Venetian Red*, becauſe by the *Venetians* this Colour is very much admired, and uſed.

19. It has *ſome affinity with* Vermilion.

20. It is *a middle Colour between lightneſs and heavyneſs*; is ſadder than *Vermilion*, but holds better. Is the moſt kind and beſt conditioned of all the Colours, and is ſo ſtrong, that it is not capable of being reinforced.

21. It is ſhadowed *with itſelf and Lake*, or with Burnt *Umber*, *Lake*, and a little *Spaltum*, according to the uſual practice of the *Italians*.

22. *Brown-Red* is a kind of Brick Colour, a middle Colour between *Light-Red* and *Lake*, and the deeper it is, is ſo much the better to prevent the uſe of *Black*.

23. *Is dull and heavy, but is alleviated and refined with a mixture of* Lake.

24. *Is the Ground of all deep Shadows*, but is fitter for Dead Colouring than finiſhing, unleſs it be of the better ſort; if ſo, it may be uſed in the very Lights, provided its force be ſufficiently broke and abated.

25. *India-Red* is a *coarſe and dead Lake*, that breaks upon a dirty Purple, is dry, harſh and ſtarving; it has ſome good conditions, but more bad, yet after all it is better than bad *Lake*, and may be ſo uſed, as to produce a good effect.

26. As *to Lake it is a Red tending to a Blew*, a Colour between a dark *Purple* and a *Crimſon*. It is of Two ſorts, *Reddiſh* and *Blewiſh*.

27. It is *thin and volatile*, has more of Spirit than of Body, is weak and wants ſupport.

28. Is *beautiful but fading*, is fitter for glazing than Painting, and is little uſed by the *Italians* in Portraits or Hiſtory, but this happens perhaps becauſe their Beauties have little or nothing of this tint in their Complexions.

29. *It is an artificial Colour, yet will bear Calcining*; ſome of this burnt ſort, mixt with the crude, and a little drying *Red*, will make a Waſh uſeful in the retouching or emendation of finiſhed Pieces, the Colouring of which is ſomewhat too cold, *&c*

30. Is the *penultimate Colour*, in reſpect of deepneſs, and place upon the *Pallat*. That is turns blackiſh is no great wonder, ſince 'tis perfectly reduced to this Colour by *Calcination*, which ſhews it has a tendency to the ſame.

31. Is

31. Is *the fundamental ingredient of lively Carnations*, Fleſh colour being nothing but *White* and *Lake* diverſify'd and diſcoloured, with *Yellow*, *Red*, *Blew*, &c. And this is done without difficulty, for that *Lake is eaſily overcome* with any other Colour; is *alſo overcome with very little diſtance*, and therefore may be freely and boldly uſed in dark Shadows, eſpecially in finiſhing, *by reaſon of its tranſparency*, *being*, Chamelion *like*, *always a-kin to the Colour of the ground on which it lyes*: Yet ſome, by reaſon of its fading Nature, uſe but little of it in their Fleſh, but inſtead thereof *Light-Red and Blew*.

32. And beſides its fading quality, there is a great fault to which it is very incident, *it is commonly too much gummed*, which makes it fatten ſuddenly, and become ſtiff and untractable.

33. But of *Lakes there is a great variety*, ſome ſorts of it are very *deep*, and fitteſt for ſhadowing; others (as *Venetian Lake*) are *pale*, and fitter for the Lights; but all of them, unleſs they be *thoro'ly ground*, looſe much of their Beauty.

34. *It is commonly in Drapery lightned with* White, *and is ſhadowed with* Indigo, Black, *and* Lake.

35. Its blewneſs, when exceſſive, is corrected with a touch of *Vermilion*.

36. *This and* Brown-Red *help each other, this refines that, and that makes this more ſolid and holding*: It has ever been eſteemed an extraor-

dinary Colour, but is *overvalued, and too much uſed in Portraits by Modern Painters.*

37. Mixed with White is gives the Lights of dead Fleſh.

38. Mixed with *Ultramarine* makes a Violet or Dove-colour.

39. And laſtly, it is a Colour *that upon breaking it with much* White, *flyes from its own genuine tint to a Light Purple, or a Damask Roſe-colour, whoſe Lights are cold, and Shadows warm, and the leſs* White *it has, the more it holds its Colour.*

CHAP. XXXVIII.

Of Green.

1. GReen is a Colour between a *Blew* and a *Yellow*, and by a Metaphor ſignifies new, freſh or young.

2. Is no other than a *crude and imperfect* Black.

3. Is very evident in Herbs, *and of* Greens *there is a vaſt variety.*

4. The Principal kinds of it are Two, *Bright and Obſcure*; and theſe are ſubdivided into Three ſeveral ſorts, *Blewiſh, Yellowiſh, and Brownish*; *the moſt brillant is that of the Popmjay, the Emrald, Graſs, Leeks*, &c. and it is a Colour very pleaſant and comfortable to the Eye.

5. *It is ſtrengthned with* Yellow *or* Red, *and weakned with* Blew; it agrees with *Red* extra-

ordinary

ordinary well, according to the Opinion of *Armenianus*, yet muſt be uſed in Fleſh very ſparingly, becauſe it is a very cold Colour, but it is of good uſe in weakning *Red*, and raiſing Shadows that are too deep *A little likewiſe is admitted to mingle with the Lights of fair Carnations*, and is ſometimes of uſe in the miſty parts of a Nudity, where the Lights and Shadows moſt friendly concurr, and dye in the ſweet embraces of each other.

6 Is alſo of Three principal ſorts in reſpect of matter, *Light Pink*, *Verdigris*, *and Terravert*.

7. *Light Pink is known to have a tendency to Yellow*; it has a weak Body, and ſtands in need of Support, which if it obtain, by being mixed with ſolid Colours, as *Brown-Oker*, *India-Red*, or *Burnt Umber*, it may be applyed to Shadowing of Fleſh, yet in the main it is fitter for *Landſcapes than for Portraits*.

8. Is called by the *Italians* Holy, but wherefore Quære.

9. *Verdigris is a Green inclining to a Grey*, and is made of Coperas; it is called by the *Italians Verdetto*, or *Vederame*, and is ſaid to be an Enemy to all other Colours, yet notwithſtanding this it is uſeful in *Boſcage*, and in the Light of Armour, if uſed very ſparingly, and with great Skill. It is apt to change Greeniſh, for which a good allowance muſt be made.

10. *Terravert is a dark and deadiſh Green*, the beſt ſort of which is ſaid to be the *Italian*. It is the fineſt of Earth-colours, but is of a thin Body, and is a bad dryer. *It is a Colour that*

is

is not refined by Calcining, but *rather diſpirited and mortify'd thereby*; it is Shadowed with *Brown-Pink*, and a Third of *Bone-Black*, and its Shadow, if well broke, *can hardly be too deep*, as has been obſerved in the Practice of *Titian*.

CHAP. XXXIX.

Of Brown.

1. BRown in the Latin is called *Fuſcus*, and in the *Italian Bruno*, and is of Three ſorts, *Pale*, *Ruddy*, *and Blackiſh*; *but in a large ſence*, *Brown comprehends all that is not fair and florid.*

2. *The pale ſort* is a kind of an *Earth-colour*, and is ſeen in Young Fowl, and the back of an Hare; which Creature, by reaſon of this Earthy Colour, does more eaſily hide itſelf.

The Ruddy is of Three ſorts *Light*, *Darkiſh*, *and obſcure*: *The firſt is a Bay-colour*, *the ſecond a Sorrel*, *and the third a Cheſtnut-colour.* The Bay and Cheſtnut are both without Black, ſo ſays *Ferrarius de Re Veſtiaria*, p. 56. and ſo are all clear Browns, and are made of *Lake*, *Brown-Pink*, and *Burnt-Umber*.

That which partakes of Black is called *a Minim-colour*, becauſe the leaſt tinged, (for Black is no Colour.

The particular Browns are *Burnt-Umber* and *Brown-Pink*.

3. *Burnt*

3. *Burnt-Umber* is a dark Brown, and is called by the *Italians Falſalo*, for what Reaſon I know not, unleſs for its deceitful faculty of Adumbration: This has a very good Body, and is a great Dryer; but is withal very heavy, and *is fitter for ſupport than Ornament in Portraits*, but gives the Shadow of Gold exact.

4. *Brown-Pink* is another particular Brown, *this is an artificial Colour*, and has a *tendency to Yellow or Green*; it is of Two ſorts, *fine and coarſe*, both bodileſs and apt to evaporate, and little of either is uſed in Fleſh-colour for this very reaſon, *but it gives the Reflections in Silver, Glaſs, Armour*, &c. *very well.*

5. It is weakned with *Terravert*, and ſtrengthned with *Burnt-Umber, and its beſt effect is ſeen in glazing.*

CHAP. XL.

Of Murry and Livid.

1. *Murry* is of Two ſorts, *one tending to a* Reddiſh-Brown, *and the other to a* Livid. That tending to a *Reddiſh-Brown* is ſeen in the Ruſt of Salt, the other is ſeen in the Colour of Iron, in Moors and Black Horſes, and is called by the *Italians Morello*, and *Pavonazzo*, or the Colour of the *Peacock.*

2. Is

2. Is a *beautiful tint in Nudities*, if judiciouſly placed.

3. Is of *ſome affinity with* Purple.

CHAP. XLI.

Of Purple.

1. *Purple* is called in *Latin Murex*, and is of Two ſorts in reſpect of Light, *fair and obſcure*, the fair ſort is very apparent in *Roſe-colour*, the dark in the Colour of *Gore Blood*.

2. It is likewiſe of Two ſorts is reſpect of tint, *Blewiſh and Reddiſh*; the *Blewiſh* is eminently ſeen in an Amethiſt, and is of uſe in correcting the fiercer Colours. *The Reddiſh* ſort inclines to a Crimſon, and is accounted the *Richeſt*.

The Complexions in which it does moſt abound are the *Sanguine and Phlegmatick*.

3. *The parts of the Body in which it frequently reſides*, are about the Noſe, Temples, Hollow of the Eyes, Mouth, Jaws, Neck, *&c.* but care muſt be taken that it be not too cold and deſtructive to the Vivacity.

4. The dark ſort of *Purple* is a kind of Violet, or a deep *Blew*, with an Eye of *Red*, and is aweful and Majeſtick.

CHAP. XLII.

Of Black.

1. THis Colour is by the *Italians* called *Nero*, and is a perfect *Coal-colour*.

2. Is one of the moſt ſimple Colours in reſpect of Purity, *and is the moſt ſtrong and ſenſible.* Is alſo the moſt Earthly, heavy, and melancholy of all the Set; it is the Colour of Grief and Death.

3. But it is of Two ſorts in reſpect of darkneſs, *perfect and imperfect*; the imperfect, as that of the Pupil of the Eye, is more pleaſing than the other.

4. It is in its Nature *hard and trenchant*, and *ſo very cold*, that it muſt by no means be uſed in warm Reflexions.

5. 'Tis much like *Ink* in reſpect of Changing, *turns darker when dry.*

6. In reſpect of Tint you will find it of Four ſorts, 1ſt, *Tending to a Blew*, *as* Sallow Coal. 2dly, *To a Yellow*, *as* Burnt Brown Pink. 3dly, *To a Brown*, *as* Spaltum: And 4ly, *To a Purple*, *as* Colen's Earth.

7. It has no maner of affinity with the reſt of the Colours, and of Blacks *Burnt-Lake* is the fitteſt to be mixed with Blew for Two Reaſons, 1*ſt*, Becauſe it breaks upon the Blew; 2*dly*, Becauſe it is the cleaneſt of Blacks.

8. The

8. The *farther it is from Blew, the ſtronger it is*; but the weaker *Black*, as *Burnt Lake*, is eſteem'd the better in Shadowing of Fleſh, being leſs infectious and more corrigable, *but the beſt is a foul and ſooty Colour, and a bad Dryer.*

9. Yet *Black*, notwithſtanding all its faults, *muſt not be rejected*, but be uſed with greater care and caution; that is to ſay, in *extreams* only, where other Colours cannot ſupply its Office.

10. That *Black* will take no Colour is a common Opinion, and may be true in *Dying*, *but is not ſo in Painting.*

11. And as it is not incapable of receiving other Colours, ſo it *is not inconſiſtent with Beauty*; this chiefly lying more in Feature than Fairneſs.

12. In one reſpect 'tis like White, *it is not to be ſeen or found in the Priſm.* All the Colours there proceed either from Reflexion, or Refraction; but this is rather a Privation of Colour, or no Colour, *for all Colours in the dark are alike, and undiſtinguiſhable.*

CHAP.

CHAP XLIII.

Of Changeable.

1. SOme Objects are of ſuch a Texture, *that the Colour of them is uncertain*; this we often find, as in the brightneſs of the Heavens, and in the Sea itſelf, which is in ſome places Blewiſh, in ſome Greeniſh, and in others Blackiſh, Yellowiſh, or purpurized. So the Neck of a Dove, and certain Silks vary their Colours according to the different Station of the beholder or diſpoſition of the thing ſeen, for Colour depends on the poſture of the Object. Is of one Colour when the parts of its ſuperficies are *fronting*, and of another when in *profile*, as in the Leaves of Trees, where the Light is reflected with more or leſs of Shadow, according to their poſition.

CHAP. XLIV.

How to know a good Picture.

1. UPon Inquiry we find that a Picture is cogniſable Three ſeveral ways.
   1. *By diſcerning what is good or bad in it.*
   2. *By diſcovering the Author.*
   3. *By diſcerning whether it be an Original or a Copy.*

The

The firſt is that which we ſhall chiefly inſiſt on. If it does either teach, delight or affect, it anſwers the principal end thereof: But moſt Men know that the Art of Painting is intricate and abſtruſe, and that they may as well hope *to be Artiſts on a ſudden, as competent Judges on a ſudden*, they are willing therefore to be adviſed and make uſe of the Skill and dir ction of others; ſuch then may obſerve that the ſaid Art conſiſts in Three eſſential parts, *Invention*, *Drawing*, and *Colouring*.

1. In *Invention* is to be conſidered, Firſt, The *Guſt of the Author*, whether it be *Grand or Petit*; the great Guſt is this, when the Piece is *not only pleaſant but uſeful*; and the ſorry taſte is, when the Picture is either *vulgar or frivolous*. Secondly, *The Order and diſpoſition of the Figures*, whether their Poſtures be graceful, and that in caſe there be Gruppas and cluſters of Figures, whether thoſe cluſters be well connected. Thirdly, *The Decorum*, whether there be no incongruity or abſurdity in the Compoſition.

2. In *Drawing* muſt be obſerved, 1ſt, *That the Proportion* be true according to the Natural. 2dly, *That the Expreſſion* be juſt and lively. 3dly, *That the Light* be neither fierce nor remiſs. 4thly, *That the Perſpective* be Maſterly, *That the diſtances* be well diſtinguiſhed, and that the ſhortning be free without ſtiffneſs or lameneſs.

3. In the Colouring are to be regarded,

1. The Force.
2. The Freſhneſs.
3. The Trueneſs. } Of the Tints.
4. The Variety.
5. The Union.

The 2d part is not attainable, but by long obſervation, and compariſon of the hands of the moſt eminent Maſters: The difference of hands may be known by theſe tokens, by their *ſingular Touches*, by their conduct of the *Clare Obſcure*, by the Tints with which they unite their Colours, by the Airs of their Heads, and by the caſting of their Drapery. *And the Character of their hands diſcovers that of their judgment*, for ſuch as is their Guſt and Genius, ſuch is their Maner, and is almoſt as various as their Faces: Some affect a *Subtilty of Invention*, ſome a *Nobleneſs of Contours*, ſome a *Vivacity of Colours*, a 4th ſort to excel in *force of Shadowing*, a 5th in the *Conſpicuity of Order and Diſpoſition*, and a 6th in the *juſtneſs and Congruity of Expreſſion*; and moſt were ſo intent upon a ſingular Embelliſhment, as to neglect all the reſt, tho' as graceful and commendable as the part they were ſo fond of.

But ſuppoſe there were no doubt concerning the Authors Name, nor concerning his ability, this is not enough; great Maſters are not always conſtant and ſteddy, ſometimes they mount above the reach of any other, and at other times they flag and ſink below

themſelves; *Aliquando bonus dormitat Homerus*: Therefore truſt not too much to the Name of the Author, tho' never ſo famous, but follow the *Italian* Rule; conſider whether the Picture have theſe Three qualifications, *Whether it was Painted Con Studio, Con Diligenza, & Con Amore*; that is, with Study, Care, and Delight; if ſo, there is no room to ſuſpect it, when done by a good Hand; if any of theſe are wanting, the Piece is not compleat. This Precept, if weighed by good Sence, with mature deliberation, and without prejudice or prepoſſeſſion, will certainly prevent all great Miſtakes; tho' how to know a good Picture is not very eaſy, for the *Painters* themſelves are not agreed in this point, ſome are for a *Fair Maner*, ſome for a *Brown*, *ſometimes Titian* is propounded for their Guide, *ſometimes* Raffael, and *ſometimes* Rubens.

The 3d part alſo is very difficult, but ſomewhat eaſier than the 2d: Now therefore we will conſider how it may be known *Whether the Picture be an Original or a Copy.* And here we ſhall find that ſome Copies are *ſlaviſhly preciſe*, others *light and looſe*, but *a 3d ſort juſt and free.* The firſt ſhow more of Labour than Skill, the 2d neither Labour nor Skill, in the 3d both are ſeen; and that Copy ſo qualify'd is ſometimes ſo exact as to perplex the greateſt Criticks, nay the beſt Profeſſors of the Art, *Julio Romano* took a Copy of *Pope Leo* by *Andrea del Sarto*, for

an

an Original by *Raffael*, nor could he diſtinguiſh the Drapery thereof from that which was made by his *own hand*; which is enough to humble ſuch as are apt to be too confident and precipitous in their Opinions, and teach them to examine well before they give their Judgment.

To help their examination, they muſt note that *the Beauty of Originals is Natural*, and *that of Copies is borrowed and counterfeit*, in which there is ſomething affected and unnatural, and is generally very much inferior to its exemplar, and therefore a perfect Beauty is hard to be painted.

He that will ſee farther into theſe things muſt have the Eyes of an Artiſt: It was ſaid by a certain unskilful perſon, that *Zeuxis*'s *Helena* did not appear very Beautiful to him, *take my Eyes, ſaid a* * *Painter, and then ſhe will appear a perfect Goddeſs*: By which we may underſtand *that the ſame Object is ſeen by Perſons of different capacity, after a different Maner.*

We have examined the ſeveral ways of Diſcovery, and find the firſt to be the moſt eaſy and practical. It ſeems then adviſable to adhere moſt to this, till our knowledge is more improved, for which improvement we ought to conſult the Books of the Ancients, and the Experience of Practicers, for uſe is the beſt Maſter. But after all the Various Styles

* *Nicomachus.*

and Maners to which many Painters were too much addicted, there remain'd a few who had an equal regard to all the parts and perfections of *Painting*, were free from all Affectation, and followed *Nature* not *Fancy*, as a Guide only, and not as a Governour, and these are the Men the most approveable, for Painting is nothing but a Representation of *Nature*. That therefore which does it most lively and gracefully, is undoubtedly the best.

Ex-

Explanation of the Terms of ART, Alphabetically digeſted.

A

AIR, *Is the diſtinguiſhing Character that reſults from the form and Figure of the Countenance, from hence we ſay that ſuch a Man has a jolly Face, that another has a ſevere Look, and a 3d a ſweet Aſpect.*

Antique, *Comprehends all the Works of Painting, Sculpture, and Architecture, which were made in the time of the* Ancient *Greeks* and *Romans, from* Alexander the Great *to the Emperor* Phocas, *under whoſe Reign the* Goths *ravag'd all* Italy. *When this word is uſed alone it ſignifies Ancient Figures, and is the Correction of Nature by Art.*

Aſpect double, *Is when a ſingle Figure repreſents Two or more different objects, which is cauſed by change of Station, Angular-Glaſſes,* &c. *An inſtance of this may be ſeen at the* Jeſuites Colledge *in* Ghent, *where a Picture at the firſt View repreſents only the* Virgin Mary, *but viewed a 2d time, exhibits the Heads of the*

Twelve Apoſtles, with this Motto, Beata Maria inter Duodecem Apoſtolos diviſa.

B

BAS Relief, *Is a work of Sculpture fixed in its Ground or Baſis, from whence it ariſes but in part; it is oppoſed to that which is called round Relief, which is not fixed to any Ground, and about which one may turn.*

C

CArnation, *Is in general the Fleſh that is Painted in a Table. It is ſaid the* Carnations *of ſuch a Work are very fine, that is, the Fleſh is juſtly and neatly coloured; but this is not ſaid of any particular part, but of the whole only.*

Caſting of Drapery, *Is a free and negligent Maner of Cloathing a Figure, without affectation, as if it was done by Chance, a Drapery ſo managed we ſay is well caſt.*

Charge, *Is an Exaggeration of the Parts the moſt mark'd, and that contribute moſt to the Likeneſs, and is oppoſed to parts that are thinly and ſlightly Painted.*

Clare-Obſcure, *Is the Skill of diſpoſing the Lights and Shadows: Theſe are two Words united, and inſteed of ſaying the* Clear *and the* Obſcure, *we pronounce them both together, and call them* Clare-Obſcure *in imitation of the* Italians, *who call it* Chiaro Scuro; *and therefore*

when

when a Painter gives to his Figures great forte and roundneſs, and ſenſibly diſtinguiſhes the Objects of his Table by Advantagious Lights, followed with great Shadows, we ſay this Man underſtood very well the Art of Clare-Obſcure.

Colour (broken) *Is that which is diminiſhed and corrupted by mixture with another,* (except White, *which cannot corrupt, but may be corrupted,*) *as for Example, a Light-Azure is broke with a touch of* Lake, *and* Yellow-Oker, *the broken Colours ſerve to accord and unite the reſt.*

Colour (fat) *Is that whoſe Oyl is incraſſated by ſtaleneſs, and the Colour thereof become groſs and indilutable.*

Colouring, *Is one of the Parts of Painting, by which we give to the Picture the Lights, the Shadows, and the Midle-tints that are requiſite.*

Contours, *Are the real or imaginary lines that circumſcribe and encompaſs a Body, and make the Superficies.*

Contraſte, *Is a Diverſity in the Diſpoſition of Objects, and of the Members of Figures, for Example, in a Gruppa of Three Figures, the one is ſeen foreright, the other with its Back foremoſt, and the 3d Side-ways; here they may be ſaid to Contraſte. A Figure alſo may be ſaid to be well Contraſted, when in the Poſture thereof the Limbs are oppoſed one to another in a perfect contrariety.*

Couch, *Is the Bed or Fund on which a Colour lyes, and differs from the Field, for that*

this is always Horizontal, or upon the Flat, but that often Vertical or Upright.

D.

DEſign, *In Painting hath a twofold acceptation, it ſignifies the juſt meaſure and form of a Figure, and herein is taken for one of the parts of Painting. It is taken alſo for the Intention and Propoſing of a great Work, for a Scheme or rough Draught.*

Diſtemper, *A ſort of Painting where the Colours are imployed with Gum, Water, or Size, and the difference that there is between* Diſtemper *and* Migniature *is, that* Migniature *is wrought with the point of the Pencil, and* Diſtemper *with all the liberty of the Pencil.*

E.

EMbued, *A Table is ſaid to be* Embued *when the Oyl is ſunk into the Cloth, and leaves the Colours ſtarved and mortify'd; Clothes new primed are thus ill conditioned, and may be compared to ſinking Paper that will not bear Ink.*

Empaſte, *To lay the Colours thick and with a careleſs Liberty.*

F.

FIgure, *Signifies all that may be deſcribed by lines, but is ordinarily taken for a Humane Figure.*

Field

Field, Ground, or Back, *Signify one and the ſame thing, unleſs that be commonly called the Ground which lyes behind the particular Object; and it is ſaid that ſuch a thing makes a Ground for ſuch another, as Drapery, for Example, makes a Ground for an Arm, a Terrzace makes a Ground for a Figure, one Figure makes a Ground for another, a Sky for a Tree,* &c.

Fore-ſhortning, *A Part of Perſpective which makes that to ſeem of juſt dimenſion, that in Truth is not ſo.*

G.

GRotesk, *Is the Repreſentation of things after a Pleaſant, Comical, and Concieted maner.*

Gruppa, *Is a meeting of many Bodies together in a heap, and we ſay a* Gruppa *of Figures, a* Gruppa *of Animals, a* Gruppa *of Fruits,* &c. *It may alſo be of Bodies of different Natures. Is called by the* Italians Groppo, *taken from the* Latin *word* Globus.

Guſt, *In Painting is an Idæa that ſuits the inclination of the Painter, and diſcovers his judgment, if his Guſt be good it will reliſh nothing but what is great and noble; if bad any thing will go down with him, tho' never ſo inſipid, as with Men that have bad Pallats. The bad taſt is called by the* Italians Meſchino, *poor, ſilly, and wretched.*

Hard

H.

HArd and Tender, *Hard is ſaid of a Painting where the Lights are too Brown and where the Contours are not ſweetned.* — Soft and Tender *ſignify the contrary.*

Hatching, *Is a maner of Shadowing made by ſhort ſtroaks, crude and diſunited, imitating the Grain of Wood or Leather, and is by the* Italians *called* Granir; *it anſwers to pointing in Migniature.*

Hiſtory-Painting, *Is a Complication of all other ſorts of Painting.*

L.

LAyman, *A Statue whoſe joints are ſo made that it may be put into any poſture, and its chiefeſt uſe is for the Caſting and adjuſting of Drapery; they are commonly of Wood, but ſometime of Wax.*

Light, *This Word is not taken only for that which enlightens, but for the places that are enlightened, and we ſay that the Lights of this Table are well placed, well ſpread, well managed.*

Lointains, *The moſt remote parts in a* Landſcape, *&c.*

M.

MAnner, *A Habit which a Painter has got not only in the management of the Pencil, but alſo in the Three Principal parts of Painting,*

Painting, Invention, Deſign, *and* Colouring, *and according as it is contracted by more or leſs Study or Knowledge in his Art, is ſaid to be good or bad.*

Maſſes, *Are the great parts that contain the great Lights, or great Shadows: When it is late we can ſee nothing but the* Maſſes *of a Table, that is, we can ſee nothing but the great Lights and great Shadows.*

Mezzo tinto, *Is a midle tone between the Light and Shadow, and is the Perfection of Fleſh-colour.*

Model, *Is in general every Natural Object preſented to our Imitation, but in its particular Sence ſignifies a Man that is expoſed naked in the Accademies of Painting, for the Study of Novices.*

Morbidezza, *The ſoftneſs, tenderneſs, and delicacy of the Fleſh.*

O.

OVer-finiſhed, *A Work ſo done is called by the* Italians Stentato, *i. e.* Nimis tentatum, *an over-laboured Piece, heavy and void of Spirit.*

P.

TO Paint, *This word ſignifies in general the imploying of the Colours, and in particular the mixing and ſweetning of them with a Pencil. When this is freely done, the Work is ſaid*

to be well Painted, but when this freeneſs is wanting, we ſay it is licked or dyed.

Pencil, *Is often taken for the effect thereof, we ſay of the Work, if it be well handled, that it has a good Pencil.*

Per-tutto, *The effect of the Whole, or an Harmony that reſults from the diſtribution of the Objects.*

Priſm, *Is a long, ſolid, and Triangular Glaſs, and is the moſt uſeful Inſtrument for the Speculation of Colours.*

Profil, *Signifies only a Head view'd on one ſide, in the maner of a Medal, or any other thing that is thus ſeen.*

Proportion, *Is a juſtneſs of meaſure agreeable to every Object, in reference to the parts among themſelves, and of the ſame parts with the Whole. It is commonly applied to Humane Bodies: To draw well it is neceſſary to know the Proportions, that is to ſay, the meaſure of a Man's Body, and in this ſence Proportion is ſaid to be a part of* Deſign.

R.

REflection, *Is that part of a Shadow that is illuſtrated by Lights that reſults from neighbouring Objects.*

Relief, *The roundneſs and corpulency of a Figure.*

Repoſe, *Is the place where the Maſſes, or the great Lights and Shadows are aſſembled, which being well underſtood, hinder the confuſi-*

on of Objects, and ſuffers not the View to be attracted all together, but to proceed gradually and ſucceſſively without diſturbance.

Retouching, *Is a giving ſome additional touches to a finiſhed Picture, by way of Correction and Emendation, and this amendment is frequently made by the Author himſelf, but ſometimes by another hand, and in ſuch caſes we ſay this Piece was painted by* A, *but retouched by* B.

S.

SKetch, *Is the rough and firſt Draught of a Work in device.*

T.

TAble, *An Oblong Square of Wood properly, but is alſo taken for the Cloth upon which the Picture is drawn.*

Tint, *An Artificial Colour that imitates the Natural Colour of any Object, and we ſay, for Example, A Drapery of a good Tint, a Ground of a good Tint.*

Tone *of Colours, A Degree of Colour in relation to* Clare-Obſcure.

Touches, *Are quick and light ſtroaks given with the point of the Pencil, after a peculiar Maner, we ſay the Trees of this Landſcape are differently touched, the Carnations of this Portrait are very lively touched.*

Union,

U.

UNion, *Is the Accord and Sympathy that the Colours have one with another, and when this Union is great it is called* Sweetneſs.

Advertiſement.

THere is lately publiſh'd *A Treatiſe of Perſpective*: Or, The Art of Repreſenting all manner of Objects, as they appear to the Eye in all Situations Containing the Elements of Deſigning and Painting. Illuſtrated with above Fifty Figures in Copper. Written Originally in *French*, by *Bernard Lamy* Prieſt of the Oratory, and faithfully put into *Engliſh* by an Officer of her Majeſtys Ordnance.

MVSEVM
BRITAN
NICVM

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